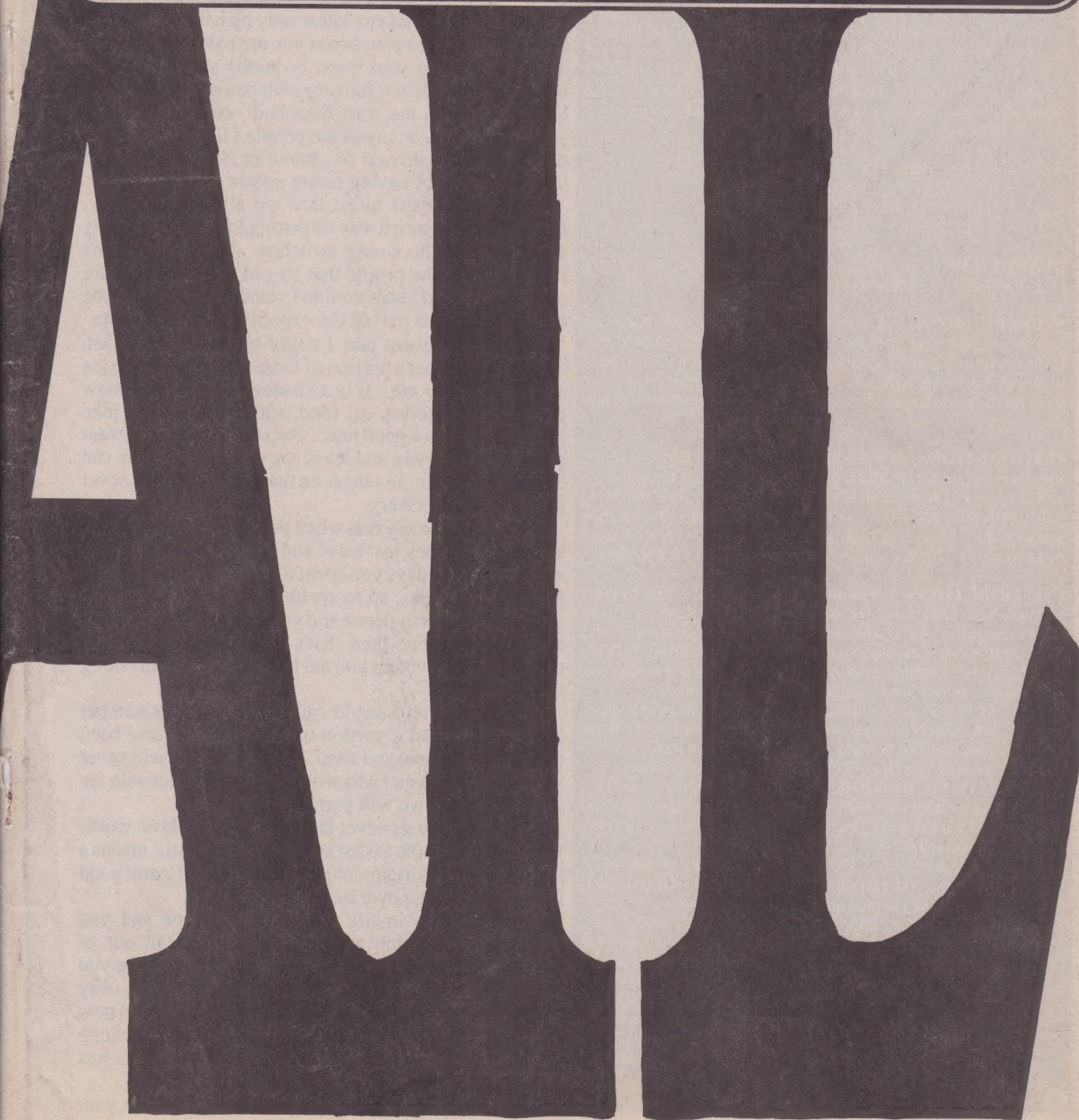


Heartatta Ck

ard

#4/25¢

ore



HeartattaCk

Hard core

• ISSUE #4, OCTOBER 1994 •

PRESS RUN: Issue #4: 10,000 copies

ADVERTISING: Advertising is available on a first come first serve basis. All ads and payment needs to be in by the 1st of the next scheduled release month. If we can't review your records we're not going to run your ads, and we do reserve the right to reject any ad for any reason. If you don't like it then start your own fucking 'zine. Make all checks or money orders out to Ebullition Records.

1/6 page	(2 1/2" x 5")	\$35
1/4 page	(3 3/4" x 5")	\$50
1/3 page regular	(5" x 5")	\$65
1/3 page long	(2 1/2" x 10")	\$65
1/2 page regular	(7 1/2" x 5")	\$100
1/2 page long	(3 3/4" x 10")	\$100

CLASSIFIEDS: Classifieds are \$3 each with a maximum length of 40 words. No Exceptions to the 40 word limit. Cash only.

SUBSCRIPTIONS: HaC is basically free, but if you want an issue sent to you then send \$1 in the United States, or \$2 anywhere else in the universe and we'll send you out an issue. If you want to send in money for future issues then go ahead. We will keep sending them until your money runs out. Back issues will be available at this rate as well.

DISTRIBUTION: HaC costs 5¢ + postage, so if you are interested in getting copies for distribution then just send \$5 or more and we will send you as many copies as we possibly can. This money is only for postage, packing materials, plus 5¢ per issue. You can then sell them for 25¢ each or give them away, but please don't charge more than 25¢. Be warned \$5 or \$10 will get you a lot of 'zines!

CONTRIBUTIONS: For the most part HaC is being done by local people here in Goleta, but we are looking for contributions. If you want to contribute and you have a specific idea then please write and we'll try to work something out, or just send it in and we will see what happens. Anything we don't use will be returned as long as you send some stamps. Some things we are looking for are...

- 1) Letters and columns. We would like to have a large letters and columns section, so don't be timid. If we think your material is really good then we'll run it as a guest column, otherwise we'll put it in the letters section.
- 2) Photos. It would be nice to have a lot of photos in HaC, but we are going to be very picky about what gets printed and what doesn't. Please send postage if you want your photos returned.
- 3) Scene reports. These are usually boring as fuck, but if you think you can pull off a great one then get in touch and we'll throw the idea around and let you know.
- 4) Interviews. Band interviews are usually boring and bands are overrated any way so there aren't going to be too many band interviews, but we are interested in interviews with people and organizations of interest. So please call or write if you are interested in doing an interview for HaC.
- 5) Articles. We're open for anything, but it is always best to contact us before you do anything. If it seems like a good idea then we will try to work something out with you.

2 **COVER:** No photo. Nothing to report.

Over the last five years nearly three hundred different people have come through town and crashed on the floor of the various domiciles that I have shared with other punks. I have always believed that a big part of being in the hardcore scene is making your home available for people to crash. I in turn have slept on peoples' floors in over ten different countries. It is a revolving door. I let someone stay today and tomorrow someone else will let me stay with them.

Part of that experience is trust and honor. When you let someone that you know only by name or through the mail come into your home you are exhibiting a great deal of trust, and your guest or guests are expected to honor that trust by not fucking with you or your home. I have never seen my trust breached. No one has ever stolen from me, or any of the people I live with, and no one has ever destroyed our home or done anything to make me wary of having future guests.

That doesn't mean that we always got along. Humans have a weird way of getting in each others way and of hitting the wrong switches. I frankly couldn't stand some of the people that stayed with us, and I am positive some of them couldn't stand me. That's to be expected and it is part of the experience of interaction.

For the most part I enjoy having people visit, even if I know that a portion of those people will hate me and be hated by me. It is a chance to meet some new people, share stories, eat food, and generally just joke around and have a good time. But sometimes I just want people to stay away and leave me alone. Travelers can cause a lot of pain, and the ones that cause the most never intend to cause misery.

I mean to say that when you don't get along with someone then they just leave and you forget about them, and the few bad days you spent together become a funny joke; battle stories, so to speak. But when you really enjoy being with someone and you really make a connection with someone then that's when it hurts, because those people leave and you are left with your own boring life.

Those that I would call my best friends number less than ten, and a portion of those people have been travelers who came and went. Some of them I will never see again, and some I will see over and over, but with the knowledge that we will part again.

Good things never last. I can't think those words without hearing the Insted song. That song still means a lot to me because it captured a truth that we all learn; good things never last, never last.

Normally in life you meet someone and you develop a friendship and you eventually fall out of friendship. You look back sentimentally, or maybe you hold some bitterness, but you move on and that's okay because things changed. But when the traveller you now call a friend leaves it isn't because you no longer get along or because you've grown weary of each other. It's just time for them to move on and so they do just that.

Then you're just left with an empty hole in your

life. A small wound, like a void of blackness, that can take a long time to stitch back together, and then even longer for the scar to fade. Most of us live pretty boring lives and we do the best we can to make it seem otherwise. The truth and the boredom becomes very clear when you are left standing in your own shoes, your own life, watching others leave for more exciting parts.

And really, it isn't just guests or travellers, but also those that are without a home. A home is much more than a roof over your head, it is also a history, and a sense of community, and purpose, and roots that know a lot of pain and pleasure. Most people are without a home. I gave up the wander lust many years ago, and I've been growing my roots ever deeper.

I have begun the long process of building a home. Boredom and loneliness are part of my rent, and so like everyone else I gloss it over and lie to myself. But when the travelers and searchers that I have grown to know and love finally make their way to other pastures I am left to face my aloneness and my pain.

I place no blame. We are all searching for our homes and looking to find a place to grow our roots. That is part of life. But I am still tired.

I am tired of having guests. I am tired of having people come and go. No one gets in. No one gets in.

— Kent

PS I miss you.

The good things never last
You may realize in the past
You may lose a friend
But it's not the end
The memories aren't gone
Time still marches on
When will the good things never end?
When will the good things never end?

The good things never last
It's all over
The good things never last
It doesn't seem right
The good things never last
It's in the past
Good things never last
Never last

It's just not fair
The way things come and go
Before you know it things have passed you by
And you can't figure out where the time has gone
Things never last
Never last

"Good Things" — Insted 1988

HeartattaCk

ard core

• ISSUE #4, OCTOBER 1994 •

DEADLINES: *HeartattaCk* is sort of a bi-monthly magazine. The deadline for any particular issue is the first day of the next scheduled release date. The release months are as follows:

February • April • June • August • October • January

ATTENTION: *HeartattaCk* doesn't grow on trees!!!! Okay, maybe it does, but it costs 75¢ in shipping to send the damn thing in the USA and even more to send it out of the country. So if you want an issue please send \$1 in the USA or \$2 outside of the USA. We will no longer send you a copy if you send us one stamp or one quarter, unless of course you are also ordering records from Ebullition. Please start sending the proper amount!!!!

STORES: If you would like to get copies of *HeartattaCk* then please contact Ebullition Records at (805) 964-6111 or fax them at (805) 964-2310. Ebullition also distributes many of the records advertised and reviewed in *HeartattaCk*.

EDITOR & BEAST OF THE NIGHT: Kent McClard
MASTER OF 'ZINE REVIEWS: Lisa Ogelsby

FEATURING: Brett Hall as the cook, Kristi Fults two numbers and a letter, Jamey Billig as the biker, Sergio Robles as the forgotten man, Marianne Hofstetter as the grumpy old woman, Dannielle Arcidiacono as the taxi driver, Christian Motonishi as the Koji, Michelle as the shooting star, Carsten Nebel as the monk, Chris Quiroz as the Mr. Jones, Michael Ruehle as the mad scientist, and Rob Fracisco as the awesome photo dude.

CONTRIBUTORS: Richard Corbridge, Josh MaCphee, Rick Spencer, Steve Quinlan, and Archie Bunker.

EUROPEAN CONTACTS: If you're looking to get small quantities of HaC then you can either get them from Ebullition Records or you can contact the following people in these countries:

X-MIST — Meisenweg 10/72202 Nagold/W-Germany

GENET — Po Box 447/9000 Gent/Belgium

ARMED WITH ANGER — Po Box 487/Bradford/W. Yorks/
BD1 4UZ/England

GREEN RECORDS — Via Falloppio 38/35100 Padova/Italy

LAISSEZ-NOUS JOUER — 20 Avenue Verdier/92 124 Montrouge
Cedex/France

DAY BREAK — 5 Arlington Ave./Ottawa, ONT/K2P 1C1/Canada

OTHER SHIT: "Aw, he's just a silly, dirty little man. What's to be afraid of?"

Make all checks or money orders payable to Ebullition Records. Send all contributions, letters, photos, articles, records, 'zines, ads, correspondence, and what-have-you to:

HeartattaCk
PO BOX 848
GOLETA, CA 93116

phone (805) 964-6111 • fax (805) 964-2310

flat - 1.5: 309 Chorus

7 song cassette (out in Dec.)

flat - 1: Damitol "More" 7"

(now available)

\$3 U.S./\$4 N. America/\$5 Overseas ppd.

Please write for wholesale prices. Also, make any checks or money orders payable to Andy Yeager.

Damitol winter tour dates.

- 12/26 St. Louis, MS
- 12/27 Ft. Smith, AK
- 12/28 San Antonio, TX
- 12/30 Corpus Christie, TX
- 12/31 Austin, TX
- 1/1 Dallas, TX
- 1/2 Santa Fe, NM
- 1/3 Phoenix, AR
- 1/4 San Diego, CA *
- 1/5 Riverside, CA
- 1/6 San Francisco, CA
- 1/7 Santa Rosa, CA
- 1/8-10 *
- 1/11 Reno, NV
- 1/12 Salt Lake City, UT
- 1/13 Rapid City, SD
- 1/14 Mankato, MI
- 1/15 Milwaukee, WI

This list is the first wave of attempts to book this tour. * represents the shows or days that we are not exactly sure of. If you want to help write to the Flat End address or call Jeremy at (414) 372-5348.

FLAT END RECORDS

PO BOX 64412

Milwaukee, WI 53204

holeshot

pacemaker 7"



doc hopper

aloha lp



coming soon:

WESTON / STICKS & STONES

S P L I T 7 "

other shit:

doc hopper-chaser ep
garden variety lp/cd
weston lp/cd
doc hopper aloha cd
chisel 7"
sinkhole 7"
loyal to none 7"

lps \$6ppd

7" s \$3ppd

cds \$8ppd

no checks

money orders to:

andrew orlando

Europe add

\$2per item



distributors get in touch 718-326-0012



Europa, Europa, Optimist Tour 94/95

11/30-Munster; 12/1-Bremen w/Queerfish 12/2 Hanove

12/3 Berlin "The Kirby" 12/4-Hamburg w/But Alive

12/5-Rostock Finland, 12/6-8 Denmark!

12/9 Stuttgart 12/10 Gelnhausen w/But Alive

12/11 Freiburg w/Scraps 12/12 Lorrach,

12/13-15 France, 12/16 Friedrichshafen

12/17-22 Italy! 12/23-Linz Austria,

12/24 Vienna, 12/25 Plzen Czechia,

12/26 Prague 12/27-Burglengenfeld

12/30-1 Nurnberg, 1/1 Koln,

1/2-5 Belgium, 1/6 Antwerp

1/11 Groningen Holland

1/12 Hamburg w/But Alive

Fri-13 Oldenburg, 1/14 Karlsruhe

1/15 back to our miserable lives

for more info contact **Hard Tours**

Detlef Uecker, Finkenweg 2, 23869

Elmenhorst, Germany. call his parents

at a reasonable hour 4532 7653

New Album 'Optimist Club' available

from **Tinnitus Records: Friedrish-Bauer-Str 21**

91058 Erlagen, Germany. Tele-4097543

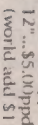
The Cynical ep ready for \$3.50 pp

from **Chunksaah records** po box 974 New Brunswick

Nj 08903 Theme Song For Nothing Lp still available

from **GernBlandsten: 305 Haywood Dr. Paramus NJ 07652 USA** Write your friends

Sticks and Stones at 127 Wythe Ave #6 Brooklyn NY 11211 usa stay free



Here we go... I guess I'm supposed to have something witty to open with, but no such luck. Knock yourselves out, and keep sending that hate mail. It may not get printed, but it's still fun to read. — Kent

Alright Kent,
letter-opener, that's better!

I've never written a letter before to get something off of my chest, but here goes. Maybe it's me but the letters section in *HeartattaCk* #3 was, on the whole, the biggest waste of space I've seen in a long time.

All these oh-so caring, soul searching fucks who whine about inane subjects, can't stand a little criticism (or backstabbing as they would see it!), and then agree that it all comes down to personal opinions anyway. Where do they get off on all their pathetic little dramas? Fucking hell, get a life.

I've been into punk rock/underground culture/whatever people call it these days, for fifteen years. The shit still smells the same, bands come and go, fashions come and go, and petty debate has nearly always been the order of the day. (By the way, I don't claim to have any superior knowledge, even if I am an old git!)

I love punk rock, (I can't help myself), it's part of my life, but not the be all and end all definition. I have time to love other things as well. There just seems to be lots of inward looking shits who want to shoot down anything that doesn't fit their twisted, insular vision of hardcore. You can slag me off, I don't give a shit. The one line review of my 'zine *Nil By Mouth* #2 in *HeartattaCk* #2 doesn't mean I have to slag Kent McClard to make me feel better. It doesn't achieve anything but animosity amongst people when we should be about sharing ideas and information. When I say ideas, I prefer constructive views to insignificant "Do things the proper punk rock way" nit picking. If anybody picks me up on the fact that most issues of *Nil By Mouth* are not printed on re-cycled paper—fuck off!! It seems some people have nothing better to do then pick through lyrics/zines/etc. with a fine tooth comb and find something they find morally/politically/artistically wrong. There is no right or wrong, you insecure morons.

I realize as I'm writing this that I've fallen into the same trap. I'm whining about the whiners. But I feel I'm being a bit more constructive, (if I say so myself!), in telling these idiots that most records/zines are produced by individuals/groups for varying reasons. And in the vast majority of cases those reasons don't include money. They may be for fun, something to do or a cry for help. Each reason is equally valid and doesn't deserve immature fuck-ups to belittle the time and effort that goes into these projects.

⑥ If you have nothing good to say, then say nothing. If someone attacks your

favorite band/zine/person then by all means defend them, but don't drag the whole debate down to kindergarten level, because shifting through all the shit in most letters pages these days is something I'm becoming less likely to do as time rolls by, and as you may find out one day, most people haven't the time or inclination to read your stupid hard luck stories.

This is my opinion. (some kind of get-out safety clause?)

Reza Shaikh

PS. By the way I do like *HeartattaCk*, except for some of the reviewers who must have low threshold levels of boredom. Reviewing is something I would never do. People take it personally, you stupid fucks.

Reza, to be brutally honest, I think your letter is stupid as fuck. But I printed it because it exemplifies the opinions of so many people out there in the punk

rock world. This whole idea that "if you don't have something nice to say then don't say anything at all" makes my stomach turn. Punk rock would be boring as all fuck if no one ever said anything that was negative. If you want to live in a world where everyone smiles, says thank you, and never says a bad word then you should spend the rest of your life watching reruns of 1950's Television shows. Boring.

Look reviewers are people. Some things they don't like, some things they do like. Sometimes they are in a bad mood, sometimes they aren't. If every review was positive then what would be the point of writing the fucking reviews? It seems to me that if you are going to be in a band, or put out a record, or a 'zine, or what-have-you then the only person you should seek to please is yourself. If you're going to get upset when someone doesn't like it or gives it a bad review then don't send it for review and don't show it to anyone.

The basis of punk rock has always been pissing on people, pissing people off, doing what you want, saying what you want, and I don't see that changing anytime soon. Criticism towards society, the government, the establishment, our parents, the schools, religions, traditions, and our peers is what punk rock is about. Thank you, and have a nice day.

Warning !!!

This is a letter to warn you about a person called Robert Jedrzejewski aka the Heartcore Label from Poland!!!

Mr. Jedrzejewski started his Heartcore Label & Mailorder already around 1991 - sending out lengthy letters to almost any small independent labels around those days!

He explained how hard it is to get records in Poland, that they're too expensive

- and that he wants to build up a new distribution based on idealism & honesty... blahblahblah! Letters full of pathos, pages long trying to get some sympathy!!!

Some labels (like X-Mist - but also lots more) were stupid or naive enough to send him records worth thousands of Dollars. Off some records he released licensed cassettes (which are obviously better to sell in Poland) - like the Your Choice Series or Wreckage.

None of these labels ever saw ANY FORM of payment for their stuff! And when you try to contact him you will get no response whatsoever.

And still this guy is around, his Heartcore label is still working (probably more than ever) - and he always finds new victims!

We know there are always "black sheep" who rip people off - but this guy from Heartcore is the worst asshole we came across ever. He built up his whole label on the sympathy for poor people in eastern countries and their low standard economy... and is in reality the meanest bizznezz-sucker!!!

When he ripped us off - that's already years ago - but as I said he is still around & still is able to find some new victims... but what makes me write now, is that whenever somebody comes to Poland or the Czech Republic, actually almost every "Activist" in their scene will have Heartcore records or tapes for sale. But when you ask them how to get a hold of Mr. Jedrzejewski... they will tell you, that they don't know "how and where..." - kinda strange, huh? Reminds me of some sort of "MAFIA-Attitude".

I'm not accusing anybody from these countries personally, that he supports Heartcore to rip off western labels! But I think it is about time to make it clear that this thinking of eastern-country people with their "low standard of living, their poor economy and the little value of their money" is a romantic fairy-tale!!! Of course these are all facts - no doubt about it. But it is the people in those countries, involved in their "scenes", who are taking the most advantage of the situation!

Just consider this: Releasing an LP or CD in those countries costs a maximum price of about one U.S. dollar!!! If you sell these records at still cheap prices of about \$4 or \$5 dollars in western countries - or if you trade them for western releases (like most will do) - and then on the other hand, sell those again in Poland or the Czech Republic, at higher prices "because they're imports" - you are not only making big profits according to western standards - but you are an extremely rich person according to their own standards of living!

Anyway... that's just life, I guess... Just because someone is from Poland or the Czech Republic does not make him or her a "better & more honest person" instantly...

WORDS ON PAPER

I just wish I didn't hear the same lame excuses like "Oh, I don't know where Mr. Jedrzejewski is..." whenever I run into someone who actually sells his releases!

FUCK HEARTCORE! BOY-COTT THIS ASSHOLE!!!!
— Armin/X-Mist

Hi HeartattaCk,

We're quite sick of the current state of hardcore. Remember when friends supported each other, remember when hardcore was about D.I.Y., remember when hardcore wasn't about competition within the scene, remember when hardcore was an alternative to mainstream music? Nowadays hardcore is a part of mainstream music, it's about making profit and competition and of course ripping off friends. We think that "punk belongs to punks not businessmen."

It's time that we demand our music back that we created ourselves. It's our lives and it's our music. So far major labels were not a part of our hardcore scene but now Lost & Found is getting bigger and bigger. This label is destroying our scene by buying up the hardcore scene. Most of the money Lost & Found is making comes from the bootleg business which they are putting out illegally. The owner of Lost & Found is probably a millionaire by now. A lot of people dislike Lost & Found for what they are doing but this is only a small percentage of people within the scene. Our suggestion is that well informed people should write to *HeartattaCk* with their detailed information on Lost & Found (bootlegged band/the title of the record/live or studio recordings/released or unreleased recordings and so on). We need the ball rolling. The more people that write *HeartattaCk* the more pressure Lost & Found will get. Of course especially bootlegged bands are welcome!!! Their input is important!!!

We are not totally against bootlegs to make that clear. Bootlegs which are made "by fans for fans" are okay in our opinion. These boots are sold for a non-profit price, the sleeve is often nice and made with love. But of course this is a small minority today. Lost & Found is releasing boots only to make a profit. This is a big difference for us. Lost & Found are working "professionally" on bootlegs which means poor sound quality, bad artwork but enormous profits. We are not really sure how many bootlegs Lost & Found put out so far. Rumors say that half

of the records (by now a little more than a hundred) Lost & Found released are bootlegs. It's cynical and shameless that Lost & Found has by now so much power that they are going to release bootlegs with Lost & Found tradename and address on the back cover. Here's a small but not complete selection: Siege "Drop Dead" CD, Deathwish 7", STP CD, Sick Of It All live CD, Septic Death 12", Minor Threat "Live At Buff Hall" 7", Crisis Of Faith CD.

But this is not enough, to make it a little bit more complete here is a list of bootlegs which Lost & Found released without tradename and address: Minor Threat/

CAMPAIGN

photo by Kent McClard



Faith live 12", Helmet unlive CD, Yuppicide/Born Against ABC NO RIO 7", No For An Answer CD (We Laugh 7" and Thought Crusade 12"), Burn live CD, SSD X-claim 12" (live/studio side), Circle Jerks 12", Siege/Deep Wound 7" (both sides contain compilation tracks), Straight Edge Classics 12" (with Turning Point 7", Four Walls Falling 7", Headfirst 7", and Hard Stance 7"), Infest live 7", Luzifers Mob/Capitalist Casualties 7".

The newest story about Lost & Found is that they have printed shirts and long sleeves without permission by bands like No For An Answer, Siege and probably more.

The only solution is to boycott Lost & Found. Consumer: don't buy no longer Lost & Found Records. Distributors and mailorders: stop distributing Lost & Found Records. 'Zine editors: don't print Lost & Found ads in your publications. Otherwise you are helping to destroy the real hardcore scene. Again well informed people and bands should write to HeartattaCk about their knowledge concerning Lost & Found.

Support the independent hardcore scene!

Thanks for printing this.

Sincerely, the German Label Allegiance

German Label Allegiance, I too have had my share of problems with Lost & Found. I traded 100 Iconoclast CDs for 100 Citizens Arrest CDs. I know for a fact that Lost & Found got my CDs, but I never got the Citizens Arrest CD. Lost & Found claims they sent them, but I seriously doubt it. Also, Lost & Found was selling bootlegs of Ebullition shirts. I'm not sure if I'll print too many stories about Lost & Found, but if people out there feel like responding (Lost & Found included) then please do. — Kent

Lee Diamond,

It was a sad day when your mediocre (but supremely crappy) column inflicted itself on MRR. It's even more tragic that Kent's new 'zine is now plagued with your bullshit. This note will be a short one as the mere contemplation of the drivel you come up with makes me red and rashy. Here's my gripe: it's fairly evident that all the shit you speak about the sanctity of D.I.Y. culture and music is a spindly rhetorical skeleton on which you hang countless references to your bullshit

band. I'm in a band, she's in a band, we're all in bands, asshole. Don't assume that because you've launched columns in credible 'zines that anyone really gives a shit about your new CD.

Your other primary theme is that your band refuses to sell out. Of course, I don't give a fuck, but your incessant references to the amount of major label attention you've received clearly states that you do. If you we're really indifferent to

corporate interest then you wouldn't talk about it so damn much.

I'd appreciate it if you would back up your rants against those who "exploit the scene" by ceasing to parasitize it with your columns and just buy ads instead.

Fuck off, please
Bill Scolex/Springfield, MA

Bill, your letter was so funny that I couldn't resist letting it get to print. I don't think anyone needs to give a rebuttal to defend Lee, because you do a fine job yourself. Please send more angry postcards, I need to remember to smile once in a while. — Kent

Dear Kent or whoever,

This is a response to Bobby's response and others who respond to you about your label. First off I would like to say if you have a problem with Kent, that's fine, just make sure you know what you're talking about. For instance, and I quote "It's all the same thing too. I guess it's only okay for you to put out ten records that all look the same with that same boring computer layout and overdone computer font just because it's political and of course..." First off, Kent has nothing to do with the layout. All that Kent does is send the finished product to the pressing plant. As for the political part you're right Still Life, End Of The Line, Sinkers, Sawhorse, Admiral and John Henry West are some of the most political bands out there. So if you ever took the time to

listen to some of Kent's release's and we know you have since some of your bands have blatantly ripped off many Ebullition bands. But anyways take the time to talk to and listen to these bands because you might realize something. Wow, these people have nothing in common with Kent. They drink, or smoke, or smoke pot, and most all have fun, yes, fun with their music, and they live their own lives. As for the Santa Barbara scene, please find me one band that sounds like Downcast. Manumission, no. Sparker, yeah Downcast had a huge ska sound. Agent 94, Lag Wagon, the Embassy, Jara? You have obviously never heard or listened to any Santa Barbara bands. But you're right sue Jara for having been in Downcast. What were we thinking starting a new band. You're right Downcast-Jara, there's no difference. Kevin and Brent boy they sound exactly alike. Why don't you leave your problems with Kent to just that, and try expanding your musical taste and listening to some of his releases. They're genuine, honest, and really good. But that doesn't matter right, because they're not having fun, they don't jump around a lot, you can understand their music, and they're political—that's not fun. They tour in a small van, and play free shows in living rooms to ten people, but that's not fun, because that is something Kent supports. Duh.

Sean Sellers
6793 Sabado Tarde #B
Isla Vista, CA 93117

Sean, I feel compelled to point out that Kevin attacked Honeywell and One-Eyed Richard And The God Damn Liars before I ever did. I'm sure you remember the show where Kevin got on the mike and slagged everyone for wearing thrift store clothing and worshipping the DC scene and style. At that point Kevin pitted Jara against Bobby. Bobby didn't attack Jara because he disagrees with me, he attacked Jara because Jara attacked him.

Furthermore, you're right that we are all independent people and organizations, but you cannot ignore the fact that association is very important. When Jara asked Ebullition to put out your single you were taking advantage of Ebullition's popularity to help sell your record, but at the same time you have to understand that you were also taking responsibility for the labels actions and statements. If you participate with my label then that is a clear signal that you support Ebullition, and if I put out your record then it is a clear sign that I support Jara. At that point we are no longer two separate entities. I assume that this legacy of association is partly responsible for Jara doing their own records from now on. If Jara doesn't want to be associated with Ebullition and Kent McClard, then you should never have done a record on my label, and if you don't like being compared to Downcast then you shouldn't have ran ads telling everyone that Jara is 3/4 Downcast and 2/4 Manumission. If you dig your own

HeartattaCk Poll 1994

Send in your answers by the end of the year. The compiled information will be printed in issue #5.

If you feel uncomfortable answering some of the questions then don't answer them.

What sex be you?

What's your sexual preference?

How old are you?

How long have you been into hardcore/punk rock?

Are you straight edge?

Are you vegetarian?

Are you vegan?

Have you ever deliberately killed anything?

Have you ever been in jail?

Do you consider yourself an activist?

Do you vote?

Do you own a car?

Do you live with your parents?

Are you financially independent?

Have you ever shot heroin?

Do you have tatoos?

Do you have any body piercings?

Have you ever been in a band?

Have you ever done a 'zine?

How many books do you read a year?

Do you own a gun?

What is your all time favorite band?

What is your all time favorite record?

What is your all time favorite 'zine?

What is your all time favorite record label?

What is your all time favorite band lyrically?

What song has your most cheerished lyrics?

What was the best record of 1994?

What was the worst record of 1994?

What was the best 'zine of 1994?

What was the worst 'zine of 1994?

What was the best new band of 1994?

What was the worst band of 1994?

grave then you will be forced to lie in it.
— Kent

Dear Richard Corbridge,

Your article in HaC was quite appalling, an extremely desperate attempt to discredit capitalism. It is obvious you do not know the correct definition of capitalism, its basic tenets, etc etc. I'm willing to chalk it up to ignorance, but first, let's examine your little tantrum: "You are what you buy... not only from the capitalists..." Capitalism has no say so in what or who you are. In a capitalist society, you are you, if someone doesn't like you, they don't have to, if you don't like you (and I suspect you don't), it is your problem. In other words, no one forces you to conform to a set of arbitrary "norms," because in a capitalist society, no one has that power! A capitalist society bans the use of force (in the physical, kick yer ass form, or in the "lesser" form of fraud), therefore, who forces whom? No one. Legally. If someone feels that they are a "better person" by what they purchase, let them. It's none of your business. They are their own person, you are yours. You know better. I know better. Let me be ignorant, or in an act of genuine good will (not altruism), attempt to show them the fallacies of their ways, if they still persist, fuck 'em. They make no difference to whether or not you eat.

"Unsatisfied despite comfortable material wealth." What's your point? Material goods (not necessarily wealth) do not determine satisfaction or dissatisfaction. Your mental state determines that. Material goods (i.e., the stuff you are living on {the earth, in a basic sense} just make life easier, i.e. you don't have to go crawling around digging in the earth for food like our illustrious ancestors. It's the false sense of accomplishment by what you own, rather than how you produce it. A new car doesn't make you a good person, but working i.e. producing the means to get that car (if you so desire a car) is what counts. To produce for yourself, and not at the sake (i.e. stealing) from another individual (or group of). Money can't buy happiness. However, I will concur that many feel that that is so. However, you do not retain a "right" to forbid them from thinking that (or do you, "comrade?"). Basic needs and wealth? So what?

No one forces you implicitly or otherwise to "consumerize." I don't feel like a social outcast because I shop at K-Mart and not The Gap or JC Penny. If someone chooses to place me in such a "class" because I don't wear a certain clothing item, fuck 'em. It's their choice, and I couldn't care less about them. It's none of your business.

Relief of poverty is undoubtedly an essential human need: At whose expense? As long as the person in poverty isn't forced (i.e. slavery) into poverty, its "to each his own ability," that determines ones financial status. Does financial status have any bearing upon the person it represents? No, that is

a common misconception about Capitalism. In Capitalism, you work to the best of your ability, that's all you can do. Why would one look down upon another just for the simple separation of bank rolls? I don't, but it is a personal choice, you can't force another person to respect others or even themselves.

Income is a barometer of "success." A successful businessman should quite logically earn more per annum than, say, a bad dismal failure of a businessmen. If the businessman's goal is to be successful, then income does reflect his life satisfaction, in that success is directly related to income, in the businessman's individual definition.

In fact, lets discuss money. What is money? Money is an item used to barter for other items. It comes as a convenience to the "I want to trade my corn for your wheelbarrow." Even if one doesn't want the corn, he might want gold, which he can trade to someone else for something he wants. Understand? Money is what you produce. Wealth is a measurement of production (but not always money). But money does not always mean wealth. You go think on that one. Interests of capitalism? Capitalism has never existed in its true form (laissez-faire) and definitely has never existed past the '50s. The '50s is a period where statist, socialist ideals were really proceeding at a frightening rate, it is socialism/statism that enforces the "clique" ideals. In capitalism, you are you, as an individual, earning your own keep.

Bombarded with advertisements? Ignore them. No one forces you to read that billboard or go out and buy what is advertised, do they? I thought not. No, not even "symbolically" or whatever you were going to say.

Happiness is not social. These Kantian-derived lies are quite amusing, but scary that one (like yourself) would fall for them. You can't be someone you're not (even though you may try, but reality will ultimately bring you back down).

Rate of consumption? Come on guy. You really are piling on the bullshit here. Consumption? Of what? Until you answer this, I won't bother going off on you little unrelated rant.

Shit, I will say this: Western life-style you term as "death destruction, etc"... Which western life-style? Capitalism does not allow for war, its against all notions of individual rights (how much more can someone violate your individual rights after they kill you?), profits do not grow on the bombed remains of factories, productivity cannot be achieved when you or your workers (if you happen to be boss) are in constant threat of beforementioned bomb raid, etc etc.

Yes, the present situation of America's statist altruistic policies lead exactly where they should: death.

Before you attempt to answer this, I suggest you go research capitalism and find

out what it really is. To further "help" you, I shall suggest the following author: Ayn Rand

Individual rights!

Shane c/o Point Blank/6554 Winchester #219/Memphis, TN 38115

PAPER AND INK

Shane, I wish Richard could respond to you himself, but unfortunately he is in another country and he won't even see your letter until after this issue comes out. I think on a technical level you do indeed use certain words

more appropriately than Richard does, but the ideas being expressed are much more important than the perfect use of a certain term. You cannot deny that advertising does not influence. His column is in many ways an attempt to influence the reader, just as an ad attempts to influence the viewer, and just as your letter seeks to influence the reader. The state of modern society would be much better if we were all super humans able to resist the tricks and traps of advertising, but the truth is that none of us are exempt from the influence of advertising. We are all products of our environment, and while we all have the ability to rebel against our conditioning it isn't as easy as you make it sound. Also, most wealth is inherited and not earned. Most often it is luck of the draw that makes one wealthy or destitute, and this usually has nothing to do with that particular person's ability. If you had been born in Somalia then your stomach would be bloated and you would be dying of starvation because of war and greed, and nothing you could do would really change that situation. But instead you were born in America with wealth and privilege at your finger tips. Your utopian vision of capitalism is just that, a utopian vision. We're talking about the real world; the world we live in, not some pipe dream fantasy. Come back to earth.

— Kent

Dear Kent,

I read through the third issue of *HeartattaCk* and was impressed. The 'zine is comprehensive, insightful, and well-written. I have only one problem. Why must you call yourself a "Fucking Asshole" on the masthead. Is this an attempt at being funny? Or an expression of free speech? Maybe you want to sound humble or bitter. I realize this might sound too nit picky, as if I have no sense of humor.

I bring it up only because it seems that after so much care on your part, the reader feels you are discounting yourself, the 'zine, and the importance of the hardcore scene.

— Jeff Perlah
New York City

Jeff, it is my inclination that you should get out of the house more often, because I do not relish the image of you sitting in your room writing letters like this one. Life is too short.
— Kent

BLAST!

photo by Kent McClard



Dear HeartattaCk,

First off, I'd like to congratulate you on an excellent beginning. I will add that much of my enjoyment stems from my dissatisfaction with MRR. In fact, I would risk being presumptuous and suggest that HaC has a lot of room for improvement. The true impetus for this letter, however, is not just to dole out insignificant com-

pliments but to challenge some of the ideas/statements contained within issue #2. I will begin my argument from the most unsound idea to the least.

What caused me the most bewilderment was the extent of error and lack of substance proposed by the column of Karin Gembus. It's very disheartening to see such irresponsible ideas presented by someone I at one time had a deep respect for. Karin describes women as little more than automations, helplessly swayed by societal standards and advertising (in this case, Calvin Klein specifically). I don't know about you, Karin, but I tend to feel human beings have free will. I'm not saying environmental factors are completely irrelevant, however, it is up to the individual to provide the interpretations. Since the advent of Freud, who was exceedingly misogynistic, emphasis on the unconscious and its resultant effects have dominated the world psyche. Bear in mind that this mode of thought is now almost a century old. It is an exaggeration at the least if not exceptionally erroneous in aspect to place such importance upon the unconscious. To view women as nothing more than the helpless victims (yet once again, women are relegated to the rigid confines of victimization) of advertisement or any other obtuse force is intrinsically absurd if not ultimately misogynist (to use the terms). The question you should be asking is not why do these images exist, but why would someone interpret them as their ideal. You completely ignore human responsibility. Remember, most of our problems are contained within not without.

As support of your position, you join the bandwagon of Kate Moss bashing. Only adding to the inaccuracy, you state that Kate Moss is a prepubescent 14 year old girl. To the best of my knowledge, she is at least 18 years old. The intention of such a statement and subsequent description, whether purposeful or simply mistaken, is to belittle her as a woman. It seems incredibly odd to me that you would set guidelines for your own "archetype" of what a woman is after just attacking one that you perceived to be. What is most unfortunate, is the amount of pain and harassment Kate Moss has had to endure under the questionable practices of portions of the media and special interest groups. Repeatedly, she has had to announce that she is not anorexic. Personally, I find her a breath of fresh air. She adds variety to traditional conceptions of beauty. Furthermore, you give the impression that advertisers like Calvin Klein

are interested only in creating images to be aspired. I tend to feel that Calvin Klein chooses his models for their individual characteristics not as ideals.

The last point of the column I'd like to address is the total lack of substance contained therein. Any possibility of validity is negated by the constant use of catch phrases. Like the anarchist that screams out against the state or the vegan that screams out against meat consumption, you end the column with an assault on your own relative enemy, "patriarchal oppression," removing any and all meaning to a bland slogan. What is perhaps the most disappointing aspect of the column, however, is the ending where you state you're "p.m.s.ing bad and can't focus on words in a responsible context...", adding to the misconception that women are subject to the whims of their hormones. It's almost inconceivable the amount of time I've heard p.m.s. used as an excuse for behavior, which is ultimately demeaning to both the individual and women in general.

The next statement I found at fault was contained within the column of Josh MacPhee. Josh makes some really good points at first. Namely, his conclusion that the widespread belief of three-dimensional sexuality is altogether limiting and in essence invalid. Like all characteristics of humanity, it's quite an oversimplification to view any aspect as anything but multi-variable. Josh drops into absurdity, however, when he says, "How come in sex ed I didn't learn that masturbating to *Playboy* was going to screw up the way that I look at women?" Like Karin, he describes individuals as lacking in responsibility and as the sole result of some malign unconscious forces. Sorry Josh, but if masturbating to *Playboy* changed the way you view women, you're the only one to blame.

In the letters section, Lance of J Church responds to Kent McClard's questioning of support of a band based solely on their minority/gender status. Personally, I feel if you like a band solely because of their physical characteristics then so be it, you haven't transgressed any ethical boundary, just maybe your motivation is a little stupid. However, Lance goes on to make some ridiculous statement that if you "...fall into the 'middle class white guy' category, you're sorts damned if you do, damned if you don't." As if liking a band simply because they were only white males would be anymore wrong.

Finally, I'd like to comment on Kent McClard's column. I'll agree that when I saw Antioch Arrow play live they were little more than a cacophonous hell, musically. I still enjoyed them on a purely visual level. Fashion can be art and visual imagery can be just as powerful as lyrical. Whether Antioch Arrow is any of these, the individual must decide.

I'd like to express my gratitude for giving me a forum in which to express my views. I welcome any and all replies.

Sincerely,
Robert Sausage/PO Box 20440/Baton
Rouge, LA 70894
rmemeth@tiger.lsu.edu

Robert, I think you forget that no matter what opinions you hold someone will believe them to be incorrect or full of holes. I personally don't believe that anyone can be correct. Almost every issue that is being dealt with involves subjective and relative statements and beliefs. We are all so wrong, and we are all so right; it just depends on our point of view. After all who has the power to say what is right and what is wrong? With that in mind I invite you to write a column for HaC #5. Let us see what you will come up with and how easy we can pick it apart. Are you game? — Kent

Kent McClard and HaC,

Cars so quick. Our time on mindless energies --> spent! (This is where The Empire theme comes in.) Will peace prevail in the galaxy? Ha! We shall crush any opposition that shall have the naivety to oppose us. But on a personal note, although the idea of living a Star Wars situation seems so much more idealic, how is your mom and Dad? You never tell us about your pets in your zine. We named ours after characters in the movie Excalibur. --> Guenivere, Morgana, Uther but not Arthur because he was the obvious one and we were working up from the beginning and didn't get that far. I love cats and dogs. I don't care about the controversy. For a split moment, lasting, I realized how in touch to what is important, but then lost it in now, those that celebrate the present are, but realize in this that I only examine, produce & document. Fuck me is a boring sentiment. But we are all seemingly looking of something to do whatever pointless and meaningless. Sadly in a romantic sense, this is all history, because I do care about you, this is all history. Predetermined, I had to end this letter, although I'm out of breath, with the sentence --> I'll kick your ass!

Matthew William-state
senator Anderson-watch T.V.

Matt, We're all so boring, boring, boring. If it is so predetermined then you should have told me how I would end my reply. We are all just revolutionary capital waiting to be cashed in at the corner market. I like you, too. But that doesn't mean that the

world has to smile and say thank you and never admit to being real. — Kent

HaC,

I don't want to be punk. I used to enjoy proclaiming that I was indeed punk. Whenever anyone asked what type of band I played in or what sort of music I listen to I would be proud to reply PUNK. Words over time become irrelevant, meanings change or maybe people just change and words move on? Joe public's image of punk is still: Obnoxious looking person, wearing tartan trousers, docs, leather spiked jacket and funny colored spiky hair. How far from the truth is that really? Punk, to me, used to mean (and still should) someone who is in control of their own life, not conforming to the mainstream and questioning what is taught as fact. All punk seems to have degenerated

photo by Rob Fracisco



into is a style and a sound. Unless you look "punk" and can only play three chords on a guitar then you ain't punk buster! I'm certainly not criticizing bands that are like this. Or am I? I don't like bands that sound or look that way, in fact I think it's damn uninteresting and fucking boring, boring, boring... but punk isn't a sound, it is a way of life. No?

Hardcore suffers from the same problems. The word hardcore arrived I thought because a different style of punk was being played by bands, rather than someone giving a long winded explanation of what a certain band sounded like they could sum it up in one word "hardcore." And it stayed that way for a few years, then hardcore started dividing into different styles of hardcore et cetera....

There are certain styles of punk music around today that couldn't sound any further from the original punk sound that is almost untrue. All the band members may be militant punks, but may play music that

sounds like a rock band, you cannot call the music they play punk! Because it isn't. Who cares. Everyone seems so concerned with labelling themselves and other people, almost as if it is all punk is about. On that preface I repeat, "I don't want to be punk."

I still have the same punk values as I did when I first considered myself to be punk almost a decade ago, but to maintain that I was still a punk would be nonsense. I don't listen to punk music, I do, however listen to "underground" bands that play the sort of music that interests me. I'm not interested in bands, whatever they sound like who are signed to big corporate labels. "Underground" bands are bands that have the punk/DIY ideology, who play shows for a reasonable door price, who don't ask for more money than they realistically need, who play music they like playing not what people would like to hear.

Don't call a band for what they sound like, call them on something that matters: they may say something you think is full of shit, they may be on a certain disagreeable label, they may demand too much money for shows.

Punk is also the easiest way of justifying a really terrible band, who can't play shit to save their lives but who smash their equipment or spit on the crowd. Bad production on records is also considered punk. It's like when you were younger and you really wanted a certain toy but your parents couldn't/wouldn't buy it for you. Your friend would come round with the said toy and start bragging about it and you'd just say "I think that toy is shit anyway, I don't want one." Comprehend? You can't do it anyway, so justify it by calling it punk.

In a nutshell: Does it matter what a band sounds or looks like as long as they have the right ideals? In my book no. So stop whining about the fact that MRR won't review your b ands because they say it ain't punk. Chances are it isn't! There are plenty of other people interested in promoting your style of music, so go find them, after all MRR is a zine put together by a few people's opinions, yes opinions and opinions are just that. If they don't want certain bands in their zine then so what?

It's time something came along that can be an alternative, and hopefully HeartattaCk may achieve that.

Glenn Bowen
39 Laurel Road/Blaby/Leicester/LE8 4DL/
England

Glenn, I think you're right in arguing

that punk is only a term and our actions and outputs exist as they are with or without the punk label, but in a time when major labels put out bands that call themselves punk it is difficult to figure out where the community begins and where it ends. Having a community is essential to the long term survival of most individuals, and a lot of people are in the grips of what I would call an identity crisis. But whatever... Also, please don't put too many expectations on HeartattaCk. Like MRR this is just another 'zine done by a few opinionated individuals, and ultimately it too will only please those with similar tastes and ideas. HeartattaCk cannot serve everyone's needs. Sorry.

— Kent

Dear Readers of HeartattaCk,

Hello my name is Razzle and I am part of a new movement in hardcore called Earthwell. Earthwell is a movement that was started because we were sick of all the negativity and apathy generated in our scene. So we decided to do something about it, instead of joining the ranks of the complacent soap opera we call hardcore.

There are few basic guide lines that most of us live by, (you do not have to conform to help us in our movement) these are just things that we deem essential in fighting the oppression around us. Those things being Veganism, Drug free, Pro-choice, and the understanding that all self-righteous pride will only keep us, as a people, down. Therefore pride based on sex, race, sexual preference and species are usually frowned upon. Of course pride in things like sXe and veganism are ridiculous. There is no reason to be self-righteous about such things. This is our philosophy.

We are in a constant struggle against racism, homophobia, and right wing patriots and they must be stopped. The only way to fight them is through non-violence. This cannot be stressed enough. Violence only creates temporary solutions. Violence against violence only breeds further violence.

I believe hardcore is more than who has the fattest X's or what band has the coolest clothes. Hardcore is

about community. Hardcore is about communication. Hardcore is a soapbox... stand up and shout!

— Razzle

If you want to get involved with any of our projects please write me at : PO Box 589/Village Station/NYC, NY 10014 (you don't have to live in the area to help out).

PEN AND INK IN ANGER

Dear HaC,

From what I understand, riot grrl is focused on getting girls to understand that they don't have to live like any boy culture and that they are everything they want to be; that girls don't have to take shit from anybody... anybody. Fine. But I'm a boy. I have nothing to do with riot grrl, nor do I want anything to do with it. All I want is equality, or to do my part in the battle against sexism.

I have this theory that if sexism was put on a percentage scale, it would look a little like 60% or 70% boys' fault, and 40% or 30% girl's fault. Meaning that boys have to work a little harder on themselves in this battle against sexism. So I'm a boy who wants equality...

Riot grrl is for girls... but I already said that. Now, what is there for boys?

A few friends and I have been discussing boy revolutions lately. We talked about boy-only space and stuff like that... where instead of a group of boys sitting around talking about whatever a group of

boys talk about, they would discuss sexism... and how they're sexist. Or how they can start to overcome sexism. In society today (American culture), I think, it is pretty difficult to be raised non-sexist. I'm not saying that it is impossible, but I have not seen one person who is not sexist... just a bunch of people who have been working on it.

Now, I'm not sure if a specific boy revolution will work, or even if it's a good idea, but I am suggesting that a few more boys (maybe even girls) should realize that they are sexist, and realize how they are sexist, and start to work on those problems. Personally, I've been working on sexism in my speech (like saying "hey guys" when referring to a group of people, both boys and girls), and in my clothing (by trying not to generalize what boys or girls should wear and just wearing what I think would be comfortable to wear (like a skirt, if i felt like it), and in other ways, too.

So, I'm no expert on sexism or on riot grrl or boy revolutions or anything like that. I don't claim to know much about anything. All I'm saying is that sexism is still out there, and it's a really strong force in American society, so any new perspective on helping to fight it is great... and here's my perspective. Thanks...

Basil/1210 Gregory Place/Downers Grove, IL 60515

Well, that's it until next issue. If you were bored by these letters then send in better ones, rather than just complaining. — Kent

UNBROKEN

photo by Rob Fracisco



Pardon me. I'm trying to do something here. Ya see, I've come to a point in my life when I think I should do something tangible, ya know, something I can do that will last that I can call my own.

I've done the zine thing a few other 'lil projects but I want something bigger. So I decided on doing a book, a collection of small time, independent writers who write shit that I like. This will be completely DIY, cheap price, and can hopefully lead to bigger and better things in the future. Looking for various styles of short fiction and/or true pieces with that special "storybook" quality. Not everything received will be used, but will receive a response. Please help so I don't feel like an ass for trying. Send an overwhelming amount of reading to: Chad "pipe dream" Miller, PO box 16370, Austin, TX 78761. or call (512)453-7281. Thanks.

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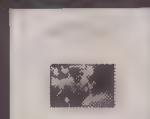
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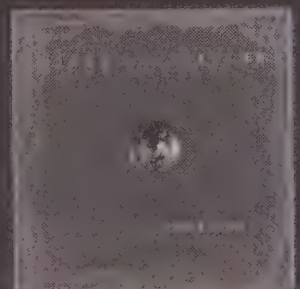
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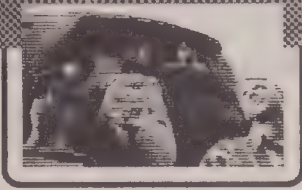
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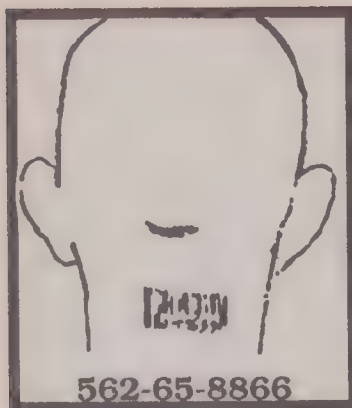
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If you're closeminded or just plain generically apathetic don't bother with this. It'll simply bore or annoy you. On November 8, at least in the US and California, it's election day, and despite it's puppet show TV nature, is very relevant and important. (Key point, please register this: Thesis - voting is relevant and important. That's my claim, not 'other things aren't important,' not 'voting is most important,' and not 'voting is the only

way.' I operate on a personal adaptation of the classic Malcolm quotation "By any means necessary," which is "By any means effective." Oh sure, basically it's just a fancy way of claiming to be pragmatic, but the relevant aspect is that I'm for the bullet and the ballot, the .45 and the 45 (caliber and RPM respectively). I'm willing to walk any road that leads to a brighter manana, and it so happens that on Nov. 8th voting is such a route, and is a means effective.

And now to address a voice of dissension... Though I basically regard myself as an anarchist, there is an anarchist trend towards nay-saying the necessity of the vote, which I will refute. But if I fail to convince the IWW, the CNT, the Profane crowd, my friend Aragorn (how's MI? or is it DC?), or any other circle A-er's ultimately ain't all that crucial. For like big time polytikis, it ain't so important that I convert the opposition but that I recruit the unconverted and rally the faithful to action. Verdad? Still, let's start with the cries of the cantankerous autonomes.

Conventional Anarchist Argument #1: Voting simply justifies the system (of oppression and injustice). If you vote, you're buying into the system, believing the facade, et cetera. This always strikes me as kind of a funny argument. It seems something like talking to the prisoners at the Belsen konzentrationlager and saying 'don't get out of line on the way to the ovens, it's just the excuse they're looking for in order to beat you or shoot you. Stay in line and you'll be OK.' The fact is the American body-politic will happily lumber on it's course with or without the justification of the populace. I believe that far from denying legitimacy to the electoral process, by not voting, the "vote strikers" and the just plain apathetic are justifying the status quo, because after all, 'silence is consent.'

Conventional Anarchist Argument #2: "Same shit, different package" (this one brought to you by the good people of PE). The 'It doesn't matter who you vote for, because all politicians are the same,' argument. Untrue, of course. At the highest levels are where this is most true, because the candidates have to try to appeal to the broadest base and so become more homogenized to try not to alienate anyone, but even then it isn't true. Clinton is no Bush and Carter was no Reagan. Again, of course a disclaimer: I have no illusions that William of Arkansas or the Democratic party are some Utopian visionaries, they are however more than just a touch better than the slave-state Republican hell. Irrefuteably. And the lower down the pyramid one goes, the more distinct the people become, as well as the more options you start to get. Ultimately, this argument really strikes me as sour grapes 'there are no gay, ethnic minority, female, punk rock candidates' reasoning. To wit, if only the world were already perfect.

Conventional Anarchist Argument #3 (as best vocalized by the fine folks at Chumbawamba): "Never mind the ballots, here's the rest of your life." That is, a day in November is no more important than the other 364 days. You should be actively doing things every day. Absolutely. I agree. This point is frequently offered as disproof of the value of voting, which from any rational stand point simply doesn't follow. This might be valid if the argument were, 'Vote one day, and then do nothing else for the rest of the year,' but that is not the argument (though even then

I would argue that voting and then doing nothing for the rest of the year is better than just doing nothing). Sure, march, protest, agitate, work with Food not Bombs, do benefits etc. etc. but mind the ballot too.

And about the ballot, particularly at the local levels, elections are generally pretty close and can easily be turned one way or another by a active voter turnout. Case in point; here where I live one of the big issues is building along the coast. You know useful stuff like golf courses, resorts, housing tracts, and a 17 story oil refinery made possible by a grant from Mobil corporation. Two years ago a guy got elected to a local office, that tipped the favor towards the build-like-there's-no-tommorrow crowd, by a total of five votes (Far be it from me to suggest that Kent and the four members of Downcast not voting affected this particular election, because after all, at least Dave wasn't registered in this particular district...). On a much larger level, Kenedy beat Nixon, and Nixon beat Humphrey by only a couple hundred thousand votes, which in a nation of 250 million is nothing at all. Again, the point being a few votes can make a significant difference in the direction of things.

And speaking of direction of things, I doubt there's a state in the country that doesn't have a menagerie of anti-crime laws to vote on. California is trying to do one better than just prosecute people for being poor, with an isidious proposition intended to make it also an offense to be brownish. Of course, for every bad idea, there are politicians to be for them, so in addition to several propositions that have no business being laws, there are several candidates that have no business being government employees. Again, I'm being geocentric talking about California specifics, but I'm fairly sure other areas have comprable things to fill in the blanks. Starting with Govenor, Pete Wilson, current guv trying to get re-elected, seems to think that if you're not a weapons manufacturer, you have no right to live in California. I'm not going to say I think he should be shot, but certainly he should be unemployed. Senate level, Michael Huffington seems to think that being extremely wealthy (and having spent more on his congressional election than anyone in history) is the main criteria for holding power. I beg to differ. At the congressional level, trying to fill the void Huffington left going across our backs up the ladder, Andrea Seastrand's supporters actively claim, in all seriousness, that Clinton is the last vestige of Commy-anism, which would really be funny if it didn't reveal just how far right she and they are. At best they should be given patronizing "There. there," 's and be sent to bed. These people should not be given power. Disagree? Don't care? Stay home, "America's Funniest Home Videos" is probably on. Have a nice time. Agree? Vote.



Hey, back again with another column. I'm really busy so this is going to be just a collection of thoughts and tying up of some loose ends.

** First off, I'm back at school, college boy once again after a year of non-college action. It's really strange being here, having my education regulated by class times and homework. I'm no longer used to having someone telling what books to read, when, why, and how. Everything I read while I was outside of school I easily related to my life, because if it didn't relate, I stopped reading it. Now I'm having an awful time trying to figure out how Samuel Beckett's *Malone Dies* or Anthony Giddens' *The Nation and State and Violence* relate to my life, I mean I'd never even heard of these books until I was told to "read them by next Tuesday!" On top of that,

college social life is almost as strange and unnatural feeling as college academic life. A good portion of social activity seems to revolve around: A. drinking, B. shopping, C. escaping campus (or escaping something), or D. sitting in your room alone. I tend to end up choosing D., which doesn't exactly make life too thrilling. I feel like such a fucker, so many people never get a chance to go to college and now I'm here being a jaded and cynical asshole. Part of me doesn't even really know why I'm here, and it's a pretty big privilege to sit around and get educated while you flounder around and try to decide what the hell you want to really be doing.

** The response to my column about sexuality in HaC #2 has been amazing. It seems that I must have written about something that a lot of people are thinking about considering the stack of mail I've received. I want to apologize to all the people that wrote but I haven't written back to yet. I'm getting there, but I'm so busy with school work that it's taking a long time. I think I've only written one personal letter since I got to school about a month ago. So just hang in and I'll write back, I'm totally excited to do it because I got a whole bunch of really awesome letters.

** I've gotten a couple comments on my column in last issue and I wanted to respond to them. A couple people asked that if I wasn't interested being nitpicky about specific words and language, why did the whole column revolve around the use of words like "redneck"? I guess people are right, I relied too much on the use of those words as a vehicle for my point, which wasn't so much not to use those words, but more generally to try to understand the power dynamics between people in your immediate surroundings. At the same time I do think that language is important, because it is definitely a product of a much broader power structure. If anything it tends to be a really good signal for what's going on. For example, there's a reason why so many words for male genitalia are types of weapons (missile/sword/lovegun) and verbs for heterosexual intercourse are so violent (stabbed her/punched her/impaled her). The popularity of these terms didn't grow in a void, violence against women is systemic and essential for the upkeep of the male-dominated society we live in. It's important to recognize how language is used because so often it exposes real power dynamics between groups of people.

** I haven't even seen HaC #3, but I've heard Kent wrote a really long response to my comment about his liberal humanist drivel. Maybe I'll respond once I read it.

** Finally, if anyone wants to write me, don't write to HeartAttack anymore, write directly to me at: POBox 342, Oberlin, OH 44074. Thanks and love.

I'd intended to include this in a record I just put out, but thought it would reach more people here. Kent also asked me to write about something else too ... vegan nutrition, but maybe that will come in the future. I just felt this needed to be said because so much our scene is lazy & apathetic.

1. WHAT IS CIVIL DISOBEDIENCE?

Civil disobedience is a well organized, nonviolent form of dissent which often involves protest and arrest. I suppose nonviolent action has been around since the beginning of time, but contemporary rabble rousers get tend to draw from the teachings of Tolstoy, Thoreau, Gandhi, & King. One of the goals of the action is to get arrested, though this isn't necessarily the primary goal. Nonviolence is the key to this form of protest, because it shows a collective, rational opposition which requires more courage & conviction than rioting and violent resistance.

This form of protest is designed to demonstrate to the public and authorities that a person is willing to risk his or her life and well being to resist the workings of a corrupt system. In the eyes of the activist, imprisonment is a small price to pay for political or

social change, and in fact it is every person's obligation to resist oppression. I ripped off Thoreau in one of our songs by saying "When a system's unjust, its honest citizens are in jail ... government's laws are arbitrary. our primary guidance should be that of nature."

2. EFFECTIVE CIVIL DISOBEDIENCE

Non-violent civil disobedience can be an extremely powerful tool, if used correctly; however it is often misused, creating a backlash. This backlash can be felt within the movement, as well as in the media and general public. The failure of a nonviolent action movement can often be contributed to the setting of lofty revolutionary goals which aim at disrupting the status quo, yet define the group as an elitist entity, thus isolating the movement from the whole of society. A better tactic would be to raise enough public support and awareness to dismantle the powers that be, or to force them to change from within.

The most important goal of a C.D. action is to convince large numbers of people to refuse to go along passively with the status quo. This could be done by boycotting a certain company, writing a letter to a politician, or changing one's diet, for instance. It is important to empower people and show them change starts with them, by giving the participants and bystanders something to do. An effective action does not appear to be run by one person, no matter how much the individual worked on organizing it.

Not only do you want to get people involved during the protest, but leave them with some task to complete to build membership for your group, if it is an established organization.

3. FROM THEORY TO ACTION!

So, you're ready to organize an action... here are a few helpful tips.

Do not waste your time at an "everyday" spot. You will probably get no media attention if you organize around something unless it coincides with a major event, like a protest of the circus, or an auto show, or the president's visit, or rodeo. Countering these special events works best. A friend of mine works with homeless organizations and tells me they are organizing something huge around the 1996 Olympics in Atlanta, which is undergoing a process of making Atlanta appear "clean," without solving the actual problems of poverty.

Significant dates also work moderately well, like Fur Free Friday, the anniversary of a massacre, World Rainforest Week, World Lab Animals Week, etc.

Call the police to find out about permit requirement for a march or protest & make sure you ask all the questions, like "What is the size limit for banners?" It may be a good idea to go to the site with a police officer before the event to scope out exactly what is legal & what is not. Ask where it is legal to stand, if people need to be a certain distance apart, and if it is legal to have wooden stakes for signs.

Now you must make your decision... legal or illegal demonstration? Weigh the options. Chances are, being arrested protesting a McDonald's would not receive much coverage, whereas blocking a road to a proposed nuclear waste site would be more worthy of illegal mobilization.

Decide what action you will take ... a symbolic gesture, like delivering a cardboard coffin to an arms manufacturer, a blockade, a march, etc. I could write a huge list of possibilities. Be creative!

It is important to keep the event visual. Skits, signs, symbolic props, and color coordination (having everyone wear the same color) are all good ideas. The use of a common slogan or specific theme is helpful in maintaining continuity among the group.

Contact global, national, or larger local organizations to see if they can help you out. Ask if they're working on the same campaign or if they have any resources like flyers, videos, newsreels (3/4" video to give to the news media), banners, etc. I once borrowed a 35 foot long inflatable chainsaw from Rainforest Action Network, so people really are helpful! Though you might not agree with all of the practices of a group like Amnesty, they may have the perfect newsreel on displaced Yanomami, so call them up!

Write press releases and send copies to local and



regional newspapers & TV stations. Include everything about the protest with everything you plan to do. Be sure to list a contact coordinator. Send these out 2-3 wks. before the event.

Try to get as much support for the event as you can through your friends, and other contacts you might have in other cities. Numbers are important, but some people prefer to work with a smaller core group of people who are most knowledgeable of the issue being protested.

If it is an illegal protest, designate two or three people to be the arrested. This is difficult. Make sure these are people you trust will maintain composure and will not lash out in violence & will well represent the goals of the protest.

Send another copy of the press release 1 week before the protest & fax a copy if you can, as well. Then call the new media & ask if they are planning to attend.

It's a good idea to hold a sign painting party which also serves to quiz the participants. Make sure they can respond to questions people will scream at you like, "Do you have an alternative?" "How do you know?", and just general information regarding the issue. Each protester should be well educated to the problem. I've seen the media zero in on people who did not fully understand the issue, and when that footage is aired, it makes the whole movement look silly.

On the day of the event, have one or two people act as marshals, leading chants, talking to the media, comforting participants, and keeping things in order. Be polite to the media. They already expect protesters to be rude. If you prove them wrong, they will cover the story differently. A good line to use is "I wish I wouldn't have to resort to this action, but their job is ... (destroying forests) ... and mine is preserving ... (our planet's wildlife) ... so I'm really left with no option." They like that!

Hand out as much literature as possible to bystanders, and have copies for the media. While the main thrust will be from the media coverage, it is also important to talk to people and hand them a flyer.

Remain calm if arrests take place. There is a good chance they might not ever occur, though they were planned. The police want to appear tolerant. If they don't arrest you, DO NOT decide to do something stupid to force an arrest. It is best not to change your plans once you arrive at the site unless absolutely necessary.

4. BAD TACTICS

You only have a few seconds to embody an entire movement in the eyes of onlookers. Don't blow it! The following are things to avoid:

- yelling back at hecklers.
- appearing too silly. Don't be afraid to smile, however avoid jumping around and excessive laughing.
- mixing issues. A sign reading "anarchist revolution" does not belong at an animal rights demo, no matter how connected you see them.
- being elitist. Anyone with basic knowledge of the specific issue should be allowed to join. This is similar to the above.

5. CLEAN YOUR WOUNDS & BUILD

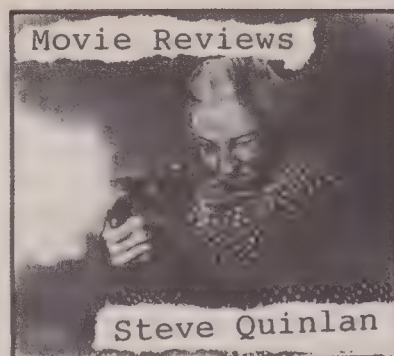
Everyone is tired, yet excited after a protest. Use this time to set up a meeting, plan a tabling, or something similar. You'll never get people more motivated, so give them something to do to keep their interest.

It is wonderfully satisfying to see the progress your actions make. Recently, L'Oreal announced it would stop testing on animals, all major Hollywood film industries found alternatives to lauan (rainforest timber), and things are looking dim for Texaco regarding the situation in Ecuador.

I would like to hear from anyone, but especially those from my general area who are interested in working on issues. I'm getting the 35' chainsaw again on the third week in Oct. for a big auto show demo in Charlotte against Mitsubishi, so get in touch.

Take care, get active, and have fun!

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Film is an important medium and art form. Hollywood is not the end all that many people would like to think. At their best movies can make us laugh, cry or feel outrage while bringing the viewer an important message or a good story. Admittedly Hollywood has made many good movies and will continue to make

more. I feel that they get enough coverage in the mainstream press however and this column's focus will be on movies made outside the Hollywood system.

Manufacturing Consent, Noam Chomsky and the media
Drs. Mark Archbar / Peter Wintonick
Canada 1992 165 min. 16mm

This movie is a little old but I decided to review it for a couple of reasons. Number one being I just saw it recently for the first time. The second reason is I thought it showed a good portrayal of the mainstream media.

Manufacturing consent is based loosely on Noam Chomsky's book of the same title. The film is broken down into two parts. "Thought control in a democratic society", the first half of the movie is mainly an attack on the media: part two is called "Activating Dissent". It follows Chomsky's career as a political activist.

Chomsky believes the media's purpose is to get one to believe what serves dominant elite groups. In the movie he stresses that fifty percent of the media is owned by 23 companies. The same people who bring us the news, shove advertisements down our throat. Those companies want us to buy their products, believe their policies and be indoctrinated into their society.

Manufacturing Consent underscores how Chomsky is often attacked for his views on the media. Other people often reduce his views to the "conspiracy theory" that there are men in suits pulling strings and out to get us. Professor Chomsky's views on the media are an institutional analysis: he is just saying that this is the way things are. The media filters information and tries not to let anything through that would threaten the system. The movie illustrates this through a collage of images. One of these images is the cover of the New York Times. The Times says it best with their motto that is always on the front page "all the news that's fit to print".

An example shown in the film of how the news filters information is the events in East Timor a small island off the Indonesian coast. The film gives a graphic depiction of how in the mid-seventies the Indonesian government United States government's support invaded East Timor. Why? Because the media could blame the massacres in Cambodia on the Communists but it had no one to blame for the killings in East Timor. The officers in the Indonesian army were U.S. trained and its arms and ammunition were from the U.S. and Great Britain. The United States government is still selling arms to Indonesia, so they can practice genocide in east Timor.

As Chomsky so aptly reveals in the film the media serves a few elite groups and does not want to cover events that would challenge the system. True, sometimes the media challenges specific people and actions. This movie however gives us a view that "Sixty Minutes" never would. Does anyone honestly think that Mike Wallace would ever have a show on the evils of capitalism? The media keeps us glued to our TV's and the people that bring us the news sell their products during commercials while training us to be patriotic Americans.

The second half of the movie, "Activating Dissent", follows Chomsky's career as a political activist. It also stresses the importance of an alternative media. An alternative media is important because it gets one information corporate America doesn't want

one to hear. It also helps to build an underground press made of people who share the same ideas and values.

Through the use of humorous skits, violent images and interviews, Noam Chomsky's views are brought to the viewer. While Manufacturing Consent may seem dry and serious it actually has a lot of funny parts too. The watered down story of the East Timor story is very humously brought to the audience through a skit put on by the directors, and Chomsky arguing with a frat boy is also good for a laugh. I really recommend seeing this movie. It's entertaining while being very informative. Try looking for it in the documentary section of your local video store. For more information on East Timor write to: East Timor Action Network, PO Box 210547, San Francisco, CA 94121-0547
Correspondence with me can be addressed to: 1948 Fell St., San Francisco, CA 94117 Send a stamp for a reply.



I find it incredibly difficult to deal with sexism. Even to try and substantiate its existence feels so alien to me. My parents are pretty liberal I guess (but in an unorthodox kind of way) and I was raised pretty unbiased without any kind of prejudice towards the female race. Even my great-aunt was a suffragette in London earlier this century campaigning for the women's right to vote. I vividly remember encountering sexism for probably the first time whilst early in my school life, and even though I remember feeling utterly confused and bewildered at the reasoning to why boys should be any different from our counterparts (in quite a simple and innocent way), I still now find sexism difficult to rationally comprehend. I personally often find that my emotion drown out most of my sense of logical reasoning when trying to deal with any such situations I encounter - which is not always a good thing!

Our social conditions begin to program such thoughts into us from an early age, such as the standardized roles we should begin to learn to assume, for instance boys should learn to do the more physical "dirty" jobs, whilst on the other hand, the girls should do the "cookery lessons" and so on. fortunately, at least to a degree that's now supposedly changed as people's attitudes in general have begun to become more "reformist" - even though the supposed "swing in attitude" bears absolutely no comparison to the ever rising sexual crime statistics or the day to day discrimination, harassment, or antagonism endured by women.

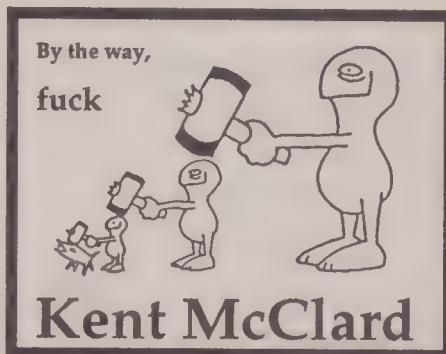
It would so easy for me to live out my meagre existence, in my own little world in which sexism doesn't exist - simply because it doesn't effect me. It's so easy to close your eyes and pretend that it's not there (as many people do). to simply dismiss it, or even to laugh it off is all too easy. However to remain neutral is to simply add your compliance. It's attitudes that need to be challenged, and more often than not, this would start from your own.

Don't get me wrong. I'm not looking to hand my sympathy to everyone here! In fact I absolutely hate apologetic males who insist on giving their grievances simply because of their gender. So-called male feminists just make me wanna be sick! Look at history and you'll see time after time, any form of women's rights was practically non-existent with any challenge to male domination often being brutally repressed. Even today, sexism is deeply rooted within the actual fabrics of society. To try and even apologise on behalf of the whole male race is ridiculous! (And somewhat patronizing.) Where does equality exist when you're ashamed of what you are? Equality is all I could ever ask for. And for a male person to try and ask forgiveness or to express their regret in what they are can only

make a mockery of the whole struggle for equality.

I hurriedly wrote this column after recently witnessing an extremely embarrassing incident involving such attitudes. If you think it is written fairly hastily then I'm sorry! I'll try and write something less impulsive next time. Thanks.

One day I just woke up and it was all over. The dream had died. The simplicity was transformed into complexity. The world that once seemed so black and white had become a million shades of grey/gray. I no longer believe. Right and wrong are just words, just syllables with no meaning. We throw these words around as if we understand them, but all along we are deceived by our conviction.



I have learned (or perhaps I have simply remembered) to see with new eyes, and these eyes are skeptical, disillusioned, and introspective. Some might say that I have become jaded and tired. But I am neither. I simply am no longer convinced that I am on the side of right or wrong. I am still willing to struggle for the causes that I am willing to struggle for, but that doesn't mean I believe in a truth that stands behind those causes. Every story has a million endings, and every story has a million tellings. Each of us sees with our own eyes. And what works for me will not work for you. At all moments we are all right and we are all wrong.

It has been a painful journey from conviction to skepticism, from the well lit room to the dark cave. It has been a journey that has divorced me of much of my passion and anger, and where I once wished to walk on the side of good, I now often chose to walk on the side of evil knowing full well that good and evil are worthless words with non-existent meanings.

Morality is a fantasy that each of us adheres to. Our truths exist only in relationship to our lies, and the same can be said of our right and wrong. My good is often your evil, and your evil is often my good. We can talk and argue and force our points but we are all no more than flesh, bone, nerves, and membrane. We are just things waiting to rot and die.

We are all full of shit. Our liberation, our morality, our motivation, our struggles, our desires, our beliefs, our traditions, our religions and our philosophies are all just words and thoughts that we concocted to save ourselves. I once said that truth is a lie told too many times, but I don't even believe in lies anymore. Is there a difference between a truth and a lie? Reality is non-existent, since we all have our own realities. So the only difference between a truth and a lie is that we believe in the truth, while we speak the lie believing it to be a lie. But if we believe the lie to be a truth then it is surly a truth and not a lie.

Sometimes I don't even think you exist. Can you prove me wrong? No, you cannot. I believe what I chose to believe.

In earlier days I was afraid and terrified of the confusion, of the unknown and of that which cannot be controlled. But I now embrace the confusion, and I now understand that there is nothing more than nothing. Each of us reaches out into the nothing and we create our reality with lies that become truths, with truths that become lies.

We exist as we chose to exist. We believe what we chose to believe. We do what we chose to do. We say what we chose to say. And it is all irrelevant unless we chose to make it relevant.

My morality is dying. I will soon be capable of anything. It is a process of death and rebirth. I will do whatever I want to do simply because I want to do it. I will not hide behind some false construction of my own mind. I celebrate my nothingness.

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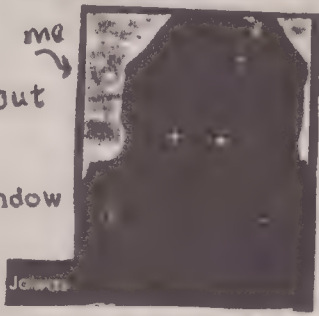
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 just to talk shit ruled even harder..
 ★ i love all of you xxx
 alf could've killed all
 of you...remember that next time.
 send him j's. pe xx too ★

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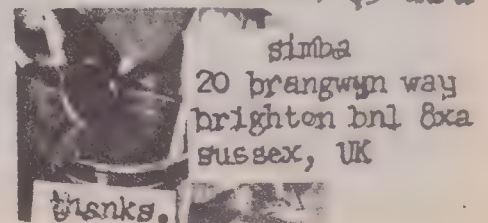
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thanks.

Avail doesn't talk about politics as a band, and other than Tim they don't really talk much, which can make interviews difficult. Generation of dialogue is left up to the interviewer, and when he is overcome by apprehension, things don't go so well. Second time interviewing Avail, the attempt here was to get past a purely biography type interview to their individual

feelings. Avail is Tim (vocals), Joe (guitar), Erik (drums), Rob (bass), and Beau Beau (everything else), interview by Craig.

HaC: I have a quote to get us started; "Avail is not just four people playing instruments, it's the people that come to our shows, write us letters, read our words, roll around on the floor with us, criticize, help visualize, and support our efforts." (from the Sunspot 7")

TIM: That still holds true. When we wrote that it was when we lived at the old house when a lot of people there were active in helping us, criticizing us, etc. and it still stands especially with people like Adam who always tours with us and gives us advice.

HaC: The sense of community is a real big thing, not just with you guys, but in Richmond overall...

TIM: It totally is. In the last two years so many people have shown up in Richmond. There was a time when there was only a few shows and we always knew when they were and who was doing them.

Now there are a million shows, tons of people setting them up, people on their own setting up

Food not Bombs, there's so many bands here now it's incredible, lots of stuff like that happening.

HaC: And yet Richmond is thought of as the quintessential slacker town by many people...

TIM: There are a lot of people here who sit around and watch t.v. or whatever, but those same people go out and help with Food not Bombs, put on shows, go to shows, etc. The people who call Richmond are probably people who sit around watch t.v. and do nothing for themselves... things are good here.

HaC: You mentioned the Food not Bombs thing twice, obviously that's something new here in Richmond that you are excited about.

TIM: Some really cool people started it like 9 months ago, all the bands have come out and been supportive thru benefits, almost all the shows that happen now are

\$4 and a can of food, which goes to Food not Bombs. They are trying to get servings up to twice a week... it's interesting because it's basically just punk people involved so far and they're trying to get other people involved.

HaC: You guys just played a benefit for them not long ago right?

AVAIL

TIM: Yeah, we just played a benefit at Crumbs Cafe, which used to be Twisters. Twisters was a piece of shit place we boycotted for the longest time because they are racist assholes and talk shit and call us faggots and I'm saying all of this because we are not supposed to say anything about boycotting Twisters in our interviews by request of them.

BEAU: That was a good show though because there was a lot of money raised and it

pressed rather than having a bunch of live tapes being passed around?

TIM: Who cares! I think it's rad that people tape our shows and pass it around to friends, that record came from one of those tapes. Kevin from Old Glory called me and said somewhere along the line he got a live Avail tape passed to him and asked if we wanted to

put it out. We debated it thinking that it may be a little premature to do something live, but we also really wanted to release something and thought the recording was a more accurate version of what

we sound like than some of the things we've done, so we decided to do it.

HaC: I ironically, that was a great show to use huh?

TIM: Yeah! I guess I should tell the story of the long break in the record for those who don't know. At that show there was three full-on nazi, white power type people, the real scary kind because, as the rumor goes, one of them was actually from Germany and was part of the real movement, who knows

if that is true or not. Anyway, they were tormenting us the whole show, one of them took a swing at Beau, calling us faggots, that kind of stuff. So in that break Beau is exchanging verbal blows with them and it was cool because the whole crowd started chanting "we're here, we're queer, get used to it" and it made them feel very uncomfortable. I don't know if it finished on a positive note though, depends on where you stand on it, because after the show they got mauled. It appears there is still a problem with that in the Va. Beach/Hampton area also, I was recently down there for a Rancid show and there was this guy there who had on a shirt that said "Original boyz in the hood" with a picture of some klansmen on the shirt, and not much of a stir was raised about it.

HaC: Do you run across that attitude much while on tour? How do you think is the best way to deal with it? I know the initial reaction is that you want to beat the shit out of them but that's not exactly the most productive way to...

TIM: Like most things we tackle it as it happens. If it looks like a bad situation like once with us and Endpoint in

Tampa we just left the place. Then one time we stayed at this house in Melbourne, Fla. and Beau calls me over to the bedroom door of one of these people's rooms, tells me to look inside, and there was swastikas and white power stuff like "die nigger" on her



was more like an Avail thing because we've always felt like helping our community first,

helping Richmond.

HaC: Let's see, the live 10"

came out, are you glad that was

just

walls and bed. So we played it off proceeded to eat all of their food, used their showers and stuff before we called them on it. Then when we did shit hit the fan, we immediately started packing up our stuff in the van, it ended with me pissing on their parents' car and Beau tearing up their lawn with the van. That's a long way of answering your question, basically we don't know, we just deal with things as they happen.

HaC: I'm surprised you haven't run into it more, because you guys tour a lot, all the time!

TIM: Yeah I guess, not full-on tours, but we do little week or two week tours a lot. We are going to do a long one in January which will be our third time going to the west coast...

BEAU: I don't think we tour enough.

HaC: What's more appealing, being away living on the road, or just playing live?

Tim: Both! I love living on the road, and playing live I think is what the band as a whole enjoys the most.

HaC: You must have a pretty good network set up by now.

TIM: I set up all the tours pretty much and it's easier every time you do it. The people I deal with are the people I know and can trust. People we don't have to set guarantees with, in other words they're going to give us as much as they can, and they are going to set up good shows that won't be more than five or six dollars. Occasionally when

we have to play bigger clubs or places like that, Joe will handle those shows because clubs will dick you, so we'll dick the club before they have a chance to dick us.

HaC: Are you strict about the door price/all ages stuff?

TIM: Totally. For example, at a show in Miami halfway through the show the guy doing it decided to turn it into a 21 and up show and we just left without playing, we won't play those kind of shows.

BEAU: We loaded in, they said it was 21 and up, we loaded right back into the van and left. We ended up playing in a self-storage place in the rain at 3:00 in the morning to a lot of people who were tripping on acid.

HaC: What about the two shows with Gwar at the 9:30 club when the door price was like \$12?

TIM: That's the only compromise we've ever made and we debated and argued about that for days. We are really good friends with some of the people in Gwar, who are some of the best people around and they were kind

enough to ask us if we wanted to play with them, so the debate began. The conclusion that we all came to was that we weren't playing with a band for a high door price, but more like playing with a theater act or production that consists of 18 people who start setting up their equipment and costumes at noon the day of the show, they are in there working all day. So it wasn't like playing with a band, it was more like opening for "Cats" the musical, and I don't have any guilty feelings about that.

BEAU: And the only people who actually came to see Avail were our friends and we got them all in free because we had a huge guest list.

HaC: There's the thing about getting to play the 9:30 too...

BEAU: Hell yeah, we all grew up going



to that place and now I finally got to play there, on the same stage that Minor Threat did. Only four people came to see us, and people were chanting Gwar's name during our set, but I didn't care.

TIM: Plus the 9:30 gave us free beer and soda so we traded our beer with Gwar for their drinks and had tons of sodas.

BEAU: And we got to fuck with Gwar while they were being interviewed by like Rolling Stone magazine.

HaC: So in all your travels what good stuff have seen bandwise?

TIM: Spitboy, Rancid...

JOE: Overture to Insanity!

TIM: Yeah, that was this awful heavy metal band in South Dakota dressed in tight pants and wrestling shoes, kind of like I used to dress. They were the kind of metal that hasn't existed since like 1987, where the singer would say something like "are you feeling a little paranoid?" and the band would bust out playing that song. (everyone sings the riff)

BEAU: There's been lots of good bands, but after awhile it all kind of blurs and you forget the names, just like all the cities start to blur too.

HaC: Does all the touring effect your individual relationships in the band?

TIM: During the first couple of tours we learned what each other's limitations were and what to expect. Like we all know now that halfway through a tour Joe starts going "this sucks", so we all know he can bring us all down so we ignore Joe and have fun ourselves.

BEAU: To relieve stress we tortured our old bass player a lot, but I think he enjoyed it... in a sibling kind of way.

HaC: So when are you guys going to Europe?

TIM: We would like to go to Europe but we are waiting for someone to clear up some

legal problems he has (pointing to Beau) we can't cross any borders until then.

BEAU: I have a debt.

TIM: We would like to tour Japan, so if anyone in Japan gets this magazine, please get in touch.

HaC: Has the audience getting naked thing happened much outside Va.?

TIM: Not really, occasionally, like Kevin from Iconoclast was naked the entire show during the More than Music festival, he didn't give a fuck at all. We don't get naked anymore since

Laure called us nakedcore in Bitch zine, so we thought, we've been labeled, time to stop.

BEAU: It's really cool up until you're expected to do it.

HaC: The thing that always bugged me about it was that it has always been a pretty much male thing.

TIM: Yeah it has except for a few times in Richmond I was really happy to see girls stripped down, jumping off the stage, granted we knew most of them.

BEAU: The cool thing is that it wasn't a situation where girls got naked and guys groped at them, it was more like girls and guys all got naked and they would all just be stupid.

TIM: But since then I have noticed it's mostly just guys.

HaC: Okay, so what kind of new releases do you have coming out?

TIM: We have a new full length coming out on Lookout records in mid-september, (23) we also have an acoustic version of

"Come on feel the noise" by Quiet Riot on a Food not Bombs tape comp. being put out by Whirled records with all Richmond bands, and a cover of "Said Gun" on the Embrace cover lp that just came out, it's a benefit for various grassroots homeless organizations. Then I think we are going to do a new 7" on Lookout in January.

HaC: We are doing this interview for *HeartattaCk* 'zine and your full length on Lookout may not be reviewed in *HeartattaCk* because of the UPC codes on the cd and cassette versions, how do you feel about that?

TIM: I think we all feel completely different about it, as Joe once said; both sides of the argument make complete sense. From a personal perspective I think there are much more important things to worry about than arguing back and forth in 'zines about who has UPC codes on their records, and I'm one to have said that long before we were in the situation.

JOE: I think it's Kent's 'zine and he can do whatever he wants to, it's his prerogative.

HaC: How do you feel personally though, do you have any reservations about the UPC code being on your record?

TIM: It's kind of silly, I think it could have been avoided by doing what we did with the last CD which were shrink wrapped and had a UPC sticker on that for the stores that needed them. I think that's a more logical and efficient way of doing it but obviously there is a reason for them putting it on the artwork on the CD's, I guess it's just more convenient for them.

JOE: I have no problem with it.

BEAU: I'm torn, I still have the punk mentality of "fuck UPC codes" but at the same time I see how some of my favorite bands' records have UPC codes on them and it doesn't change the music... it just changes some people's ideas and my ideas on the use of them.

HaC: How about the whole controversy involving how *HeartattaCk* got started, the punk as a style of music versus punk as an ideology?

TIM: I think the way it got started was wonderful, people didn't like what was going on with MRR and it was up to MRR to support what they want, so then Kent started his own thing. Kent McClard wrote a great article one time about how there are do-ers and takers and he practiced what he preached in that, he did it himself and started a fucking rad fanzine, hopefully it's gonna do really well. There's also *Punk Planet* that has a couple of issues out, which is an east coast version of MRR, I think it's all great.

HaC: As musicians though, which side of the argument do you agree with?

ERIK: I think it's an individual deci-

sion, a group of people shouldn't dictate what is punk and what isn't.

JOE: Kent is shutting some punk out by not reviewing records with UPC codes on them which has nothing to do with music, and MRR is shutting out stuff based purely on the music, but either way I think they have their right to only put out and support their version of what they think is punk or hardcore or whatever.

(I know they didn't really answer the question-where the fuck was I? — Craig)

HaC: I wanted to ask you about songwriting, I know you are going to give me the basic simple answer, but I was hoping you would go into it more because I think there are a lot of really bad bands out there now yet Avail always seems to come up with these fresh, original, good songs musically and lyrically, so what's the ancient chinese secret for songwriting?

TIM: The cheesy answer that we give all the time is that A) we don't make things too complicated and B) we all listen to such diversly different things that when you put a

HaC: And work really slowly?

TIM: Well, some songs, like the one we are working on now, take a month to write but others for instance "Southbound 95" which is a fast song on the new record only took five minutes to write, so it all depends.

HaC: But it's all five of you right?

Beau: No, I sleep. I can't play an instrument so it's hard to have an input.

HaC: The reason I asked that is because the question everyone outside of Va. always wants to know is "What does Beau do?" and the thing I always say is that I can't define what he does, but I know that if he wasn't in Avail it would be very different.

BEAU: I do things that have more to do with touring... and I dance.

JOE: He's a driver, roadie, whiner, dancer, pulic relations...

BEAU: Everyone has to get new strings, I have to get new bandages for my knees.

HaC: How about the lyrical side of it Tim, you don't go for the old adage of leaving it up to each person's own interpretation do you?

TIM: Yeah, I do actually. If it's a song that's



bunch of people with these different tastes in a room and make them write songs together you are going to come up with something that sounds different than the usual stuff. A lot of times when bands get together they say let's sound like so and so, we never had a definite way we wanted to sound.

JOE: We throw out a lot more songs than we use.

personal to me then I generally avoid discussing what the lyrics are about because then if someone has an idea on their own about it and I come out and say it's about this, I may have ruined it for them. There are songs on the new record about the daily grind of our society, and Aids activism that are not open to interpretation, I guess they could be but I would explain them in a second. Someone was just recently telling

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was saying how when he
macho and a tough guy
later, he related that to the
what stays the same" and
is what I was like. I told
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JOE: "Twisted" is not a
people often think that

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live people happily sing

TIM: Yeah it does bug
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HaC: But it's all five of you right?

Beau: No, I sleep. I can't play an instrument so it's hard to have an input.

HaC: The reason I asked that is because the question everyone outside of Va. always wants to know is "What does Beau do?" and the thing I always say is that I can't define what he does, but I know that if he wasn't in Avail it would be very different.

BEAU: I do things that have more to do with touring... and I dance.

JOE: He's a driver, roadie, whiner, dancer, pulic relations...

BEAU: Everyone has to get new strings, I have to get new bandages for my knees.

HaC: How about the lyrical side of it Tim, you don't go for the old adage of leaving it up to each person's own interpretation do you?

TIM: Yeah, I do actually. If it's a song that's

me what he tought "Stride" was about, was saying how when he was young he was macho and a tough guy but then changing later, he related that to the line "Whose to what stays the same" and he asked me if that is what I was like. I told him that that's not exactly what the song is about, but you could definitely say that.

JOE: "Twisted" is not about drugs, a lot of people often think that.

HaC: What about live, do songs have certain meanings, or better yet moods, for example, to me the song "Pinned Up" is a real downer lyrically but the music is upbeat and live people happily sing along to it.

TIM: Yeah it does bug me sometimes, even people in the band do it, like we'll be playing a real moody song and I look up and Beau's running around with a big guitar mimickin someone in the audience. I'm feeling the real "emo" moment here like I'm going to cry or something (laughter) and I look up and someone's joking around taking their pants off or something. I know that may be people in the audience who

feeling the same way and may be distracted, but...

JOE: Half the time it's my fault. If you take "March" for example, that is a happy upbeat song, but they are not nice lyrics. I guess they are if you run it through and try to figure out what it means by the end of it but other than that it is not a happy song, not about a real subject.

TIM: To answer your question, I get distracted yeah, but we're just guilty of it.

HaC: Do you work the same way in the studio, going slow trying to get things perfect?

TIM: On the new record we didn't want to be anal or over produce it, we left a lot of first takes ups that could have been fixed. Our goal was to make it come out like a live recording, I think it turned out well.

JOE: It's probably the most thing we've done. Through Lookout we got hooked up with a good budget which allowed us to be more relaxed, not looking at the clock every five minutes.

The engineer there Larry was real cool so we just took our time doing it and did a few overdubs. We did it right after touring so we were more tight.

TIM: It was at Uncle Punchy's which is a favorite place between there, Inner Ear, Wolftracks. He's a great guy, it's not a business relationship, we're friends.

HaC: Totally changing gears, what is the purpose of Avail? What I mean is that I know



bunch of people with these different tastes in a room and make them write songs together you are going to come up with something that sounds different than the usual stuff. A lot of times when bands get together they say let's sound like so and so, we never had a definite way we wanted to sound.
JOE: We throw out a lot more songs than we use.

personal to me then I generally avoid discussing what the lyrics are about because then if someone has an idea on their own about it and I come out and say it's about this, I may have ruined it for them. There are songs on the new record about the daily grind of our society, and Aids activism that are not open to interpretation, I guess they could be but I would explain them in a second. Someone was just recently telling

me what he thought "Stride" was about, he was saying how when he was young he was macho and a tough guy but then changed later, he related that to the line "Whose to say what stays the same" and he asked me if that is what I was like. I told him that that's not exactly what the song is about, but you could definitely say that.

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The engineer there Larry was real cool also, so we just took our time doing it and did very few overdubs. We did it right after tour too so we were more tight.

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HaC: Totally changing gears, what is the purpose of Avail? What I mean is that I know

there's not anything written in stone as to what the band does or won't do, but... for instance, the other day when I talked to you (Tim) and you were saying how it was hard to explain to the newspaper guy that Avail didn't have press packs, and didn't want to pose for photos because it is not what the band is about, so you have some idea...

TIM: We are not about anything specifically, but there are things we won't do. We don't sit and discuss the future and what we will do or not do, in other words we don't have one ideology, we take things as they come. A guy from the local newspaper does an interview and wants us to come down and pose for photos we decide we don't want to do it because it is cheesy and has nothing to do with us. Say so and so from Woodstock 94 calls and asks if we want to play, we discuss it, just take things as they come.

BEAU: We're a band, we play music.

HaC: There's more to it than that tough.

TIM: There is really, I said it in an interview the other day, that whether or not the people in Avail want to admit it we are a little more political than we think because of a lot of the decisions we make, in other words, not playing certain shows, are indirectly political moves.

JOE: I think the goal is to do things ourselves, as we have been, without compromising ourselves and keeping control. Not having a record company say we have to take 8x10 glossy photos, or anyone for that matter telling us what to do, doing things our way.

HaC: That's the band as a whole addressing situations having to do with the music. What I was thinking about is individually when you are thinking about what Avail means to you, you don't say "We're a band, we play music".

TIM: I've always been in bands, I love playing music, it's just the way I vent all my frustrations, that's what it means to me.

ERIK: It's such a big part of your life that you don't really ever think about that kind of thing. You don't think about what it means to you because it's almost everything, but at the same time never take it for granted.

TIM: That's true it doesn't mean anything to you because it's such a part of you, it's who I am. I never thought about it in that context before until Erik said that, and as cheesy as this sounds, it's a part of me, it's so important to me, it would be horrible if it wasn't there, like someone cut my arm off.

JOE: It's like when I moved for 6 or 8 months and the band temporarily broke up, that was the worst time of my entire life.

TIM: It felt to me and I'm sure to everyone else in the band like someone had died, that

something was missing, something just wasn't right.

HaC: Where would you all be now if the band had permanently broken up then?

TIM: That's a good question, I don't know, I think we all would have probably gone insane, seriously. I guess sooner or later we would have all tried to get new bands, but wouldn't have been as happy.

JOE: I'm only in band to get money to buy Fords, firearms, and tobacco.

Tim: We're so rich, on tour we only get \$5 a day, in "Another State of Mind" in 1982 they got \$10 a day.

HaC: If you guys played Richmond regularly you can make all kinds of money, how do you feel about Avail's big time popularity here?

BEAU: We only play Richmond four times a year and every time we think no one is going to show up.

HaC: Honestly?

TIM: Yeah, we get this gut feeling of "uh oh, we set up this show and nobody is going to show up".

JOE: Beau and I were talking about that before the last show Metro.

we did at the Metro. **TIM:** We try to find the perfect medium because if we play here too much people may get sick of

us or think we are doing it for the money, and if we don't play enough they may forget about us. As I've said before we're all just normal people, we get insecure about normal things, we can't have the rockstar mentality because we're just normal people. Rob what have you learned today?

ROB: This interview has been wierd, like I just got in the band, but I've known everyone in the band for a long time, and I've known Craig for a really long time, but I don't really feel comfortable saying anything.

TIM: You'll learn to loosen up and to hate us all after awhile.

HaC: Yeah, like you (Tim) and I were talking about before how we are all friends and stuff, but when a tape recorder is turned on we all get nervous and clam up. Okay, I know Avail has probably been interviewed lots of times, so when you're getting ready to do an interview you have to be thinking "I hope he asks about this...", what's the one thing...

TIM: We really don't get interviewed. Craig, in fact, I got a letter in the mail the other day that asked why we don't do interviews, people really think that we don't do them. We do interviews, I just think people don't know what to say to us because we don't have an ideology.

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All Avail photos by Rob Fracisco



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RECORD

REVIEWS

AMIGOS • Boot Down The Door 7"

Considering the fact that this was recorded in their rehearsal room it sounds really good. The Amigos are from Germany and seem to be pretty pissed off. This is angry hardcore played in a rather old fashioned way. There are no real highlights, they're just rambling on. But I'm making this sound worse than it really is. This is actually pretty good, although not excellent. MH (Spock Productions/Guillaume Dumoulin/112 Rue d'Alembert/38000 Grenoble/France)

ANKRY SIMONS • Some People Will... CD

Basically an Angry Samoans parody/tribute starting with the packaging and then on to quirky thrashy punk with twisted weird humor lyrics blurted out between breathes. Sub-theme of money that's reason or meaning isn't immediately obvious to me. JB (X-Mist/Riedwiese 13/72229 Rohrdorf/Germany)

ASPHALT • 7"

Fuzzed out, chaotic, 'Glüeman' style music with strained vocals kind of nestled in the mix. Not sure on the lyric. Two songs, zilch by way of packaging. I anxiously await their split release with Concrete. JB (Out Of Bounds/PO Box 4809/Alexandria, VA 22303)

ATLAS SHRUGGED • The Last Season LP

Seven songs, decent hardcore music, indecipherable lyrics. I don't really have anything else to say about this. To me, it just exists. Curious, the band name is from an Ayn Rand book title - y'know, 'It's in all of our best interest for me to do things only in my own best interest.' JB (Trip Machine/PO Box 36/New City, NY 10956)

ALSO KNOWN AS • How I'm Doin' Sucker? demo

These guys like Bad Religion and they like girls. At least that's what you get from listening to this tape. I've heard much worse. MH (3601-7th Street SW/Calgary/Alberta/T2T 2Y2/Canada)

THE ABHORDE • 7"

A French band that doesn't sound that much like Swiz. Musically this is basic hardcore type stuff, like Naked Aggression (maybe not quite that simple, but close), but the vocals sound more like Man is the Bastard. To be blunt this record was just boring (another point where it differs from Swiz), it just didn't sound like the band wanted to be doing what it was doing, like making the music was something they were being forced to do & consequently had little enthusiasm for. BH (\$5 to Earquake/LECA Frederic/Le Menil/88160 Le Thillot/France)

ARABY • 7"

This doesn't sound so much like Swiz as it sounds like Monsula. Actually what this sounds like is a heavier version of Scherzo, which makes sense since Araby has two ex-members of the aforementioned band. Midtempo punk with an emo feel, not too thrashy nor too poppy. Quite enjoyable even if it isn't really that much like Swiz. BH (Red Dawg/300 N. Bryan/Bloomington, IN 47408)

AMERICAN TRUST • Demo

They sound like early Dead Kennedys. MH (8337 Birch Run Ln./Knoxville, TN 37818)

HeartattaCk will review all records and CDs that are sent in for review regardless of musical style. However, we will not review any record or CD that has a UPC bar code or UPC bar code sticker on it, and we will not review any record that is financed by one of the so called independent giants, as in Dutch East India, Caroline, Cargo, Helter Skelter, etc... If your record company is financed or owned by a larger company then we will probably not review your records or CDs. We are only interested in supporting the underground do-it-yourself scene, and it is our opinion that UPC codes

AGE • LP

Sometimes a bunch of people who are attempting to find their place in the world and who are striving to be as honest get together to make music and form a band. Age is such a thing. The music is emotive and the lyrics are impassioned. Very original, very powerful, very real, and very meaningful. This is one of the best records to have come out in 1994. I listen to it often. KM (Refuge/Untere Teichstrasse 2/38444 Wolfsburg/Germany)

ALL RIGHTS RESERVED • Losing The Past demo

Good rocking hardcore but it doesn't really go anywhere. I just couldn't get into it. There are so many bands out there who do this kind of stuff better. MH (Jeff Caissie/31 Huntstrom Road N.E./Calgary, Alberta/Canada)

BLOODLET • 7"

Two more moshy death metal influenced songs from Florida's Bloodlet. Slow, heavy, and plenty 'o' mosh is certainly the Bloodlet way. A must for fans of this sound. Stomp! KM (Stability/665 Pioneer Pass/Valparaiso, IN 46383)

BLUEPRINT • Come On By 7"

I didn't know that Sleeper changed their name to Blueprint!! I totally like this kind of intense melodic hardcore, but it's weird to listen to a record so similar music-vocal-and-lyricwise. CN (\$3.5 to Security Risk/116 Standford/Lake Jackson, TX 77566)

BOTCH • demo

Hard to describe. They must get their influences from all over the place. Some of their ideas don't work, but most of them do. Now all they have to do is focus on the really intense parts of their songs. This is a good, good demo, lyrically as well as musically. Hope they keep going. MH (7702 Ruby Dr. Sw./Tacoma, WA 98498)

CIRCULAR RUIN • '94 demo

The singer claims to know "what you are and what you've done". I wonder if he knows that I'm the reviewer that's about to pan his band's demo? Thinking that there weren't enough metal-core bands around this band formed in order to increase the amount of torment this genre already causes the world. This addition to this all to hip genre is on the metal side. Overblown guitar solos, total metal vocals, drums that stick with metallish beats for the most part and occasionally break into funkier, hip-hop type

beats fill out songs that are much longer than Swiz's songs. As you probably already surmised I would have a great deal of trouble saying that I liked this demo (mainly because I'm a horrible liar). BH (PO Box 564481/College Point, NY 11356-4481)

CHAIN DRIVE • demo

I still think that this band is still trying to find their "sound." The songs seem to be all different. The first one reminds me of Fidelity Jones, yet the other ones go on to a more progressive emotional hardcore sound. The music is there, but the vocals don't really flow and groove with the music too well. But, then again, I've never really been too fond of bands with two singers. But, there is definite potential for this band to blow me away in the future. They have now changed their name to Grieve. RF (\$2 to 164 Lathrop St./Kingston, PA 18704)

CAMPFIRE • CD

A band that would have played mosh metal a couple of years ago is now doing the melodic thing. Musically this is well written energetic stuff that sometimes comes a little bit too close to rock. But with a singer like this they'll never make it big. I'm not saying that they want to be big, though. What they probably do want is a good review. Tough shit. MH (Trustkill/23 Farm Edge Lane/Tinton Falls, NJ 07724)

along with 'press and distribute' (P&D) relationships are not fitting with the do-it-yourself ethic of hardcore. No record will be rejected solely on musical style. After all, hardcore is a state of mind, not a musical style. But please remember that reviews are not always positive, and that each review only represents the opinion of one reviewer and not of HaC as a whole. Reviewers: KM = Kent McClard, BH = Brett Hall, MR = Mike Ruehle, JB = Jamey "Rimmer" Billig, LO = Lisa Oglesby, RF = Rob "Awesome" Francisco, Marianne Hofstetter, Chris Quiroz, and CN = Carsten Nebel.

CELL 63 • Once Upon A Drunk... CD

Take Jawbreaker, early Alarm and about half of Vic Bondi's band projects, add lyrics about love and shake well. Cell 63 are good at what they do. MH (PO Box 331615/Miami, FL 33233-1615)

CLAIRMEL • Dust Doesn't Lie 7"

Finally a record to review that sounds cool, looks cool and most importantly feels cool. Melodic, melancholic, beautiful, powerful, moving, intense. This is better than hearing Andy Sipowicz say "dick-fist". And that's pretty good. MH (No Idea/PO Box 14636/Gainesville, FL 32604-4636)

CONCRETE • demo

Kind of reminds me of Downcast - crunchy metal hardcore. Choppy lyrics about dehumanization, pacifism, sexual double standards, etc etc sung in English (as a second or third language). I anxiously await their split release with Asphalt. JB (Tommaso Garavini/Via Moricone n23/00199 Rome/Italy)

CONSECRATED HOPE • We're Trying And We Mean Well 7"

Basic three chord, mid speed punk that has somewhat political lyrics with roughly the same complexity as say, oh, Naked Aggression. Decent packaging, with lots of info AND a poster. A good buy at \$2.5 PPD. JB (Little Red Head/1693 Franceschi Rd./Santa Barbara, CA 93103)

CONSTANTINE SANKATHI • demo

Kind of in the chaotic hardcore vein (heroin, angel hair, etc.) but melodic to a degree and at times almost moshy without sounding metallish. I also thought they sounded a bit like Still Life at some of the mellower points. Thus I would have to say that I saw very little similarity between this band and Swiz, but I liked it anyway. BH (159 Ridgewood/Kalamazoo, MI 49001)

CABLE • demo

Anger, frustration and disgust seem to be what fuels this band's music. Yet moments of beauty and joy surface every now and then. They remind me a little bit of Iconoclast and the only bad thing is that there are only three songs. I want more. MH (PO Box 378/Putnam, CT 06260)

COUNTER CLOCK • Wrong Diagonal 7"

Quirky, jazz influenced, weirdness... Seems very appropriate from a label like Too Many Records. If you're down with weird eclectic strangeness then you'll probably be into this. KM (\$3 to Too Many Records/PO Box 1222/Spokane, WA 99210)

CHRONIC THRILL • Fatalism 7"

Quick paced punky stuff, with vocals that sort of sound like the Germs. Most of the songs are about not being in control (a la the title track "Fatalism") and most of the lyrics rhyme. Four songs. I'd probably X up in response to the label name, but I suppose it makes sense based on location. JB (\$3 to Beer City/PO Box 494/Milwaukee, WI 53122-0494)

DAMAD • 7"

I first thought I broke either Kent's speakers or the needle. I was glad to find out that the surface noise is on the record. The only comparison that comes to mind is a punkier version of Man Is The Bastard, only way less interesting and intense. CN (Germination/PO Box 50574/Columbia, SC 29250)

DEVOID OF FAITH • demo

Wow, this is what reviewer RF refers to certain people as: Awesome. Ok, actually it's just classic hardcore in the same sense as Infest in as much as it's a contemporary band playing music that harkens to the day when the far right controlled the executive office ie. 1982. Only the lyrics aren't rebellious or on edge. They aren't bad (being about sexual programming, consumerism, and the general emptiness of 20th century living). Somewhat akin to Life's Blood, not because they hailed from the same town (Albany), but for the scrawled text, slogans ("Hardcore Survives"), and militant integrity (Pay no more than \$2, which it is easily worth). JB (PO Box 2263/ESP. Station/Albany, NY 12220-0263)

DOODLEBUG • Demo

I can just see these guys rocking out in the kitchen or wherever it was they recorded this. Really pissed off kick-ass music. Sometimes they sound like a loose version of Downcast but most of the time they're just doing their own thing. Apart from their name this is a great demo, really awesome shit. MH (13506 Heritage Place/Fort Smith, AR 72901)

ENOUGH • Just Games demo

Mix fast, metal influenced hardcore with distorted vocals ala the second Fingerprint 7" and you get... something very promising. Nice demo. CN (Oliver Sawito/Moehlenkamp 80/D-24340 Eckernförde/Germany)

EXTINCTION OF MANKIND • Weakness 7"

The fold-out poster/cover is nicely done in red, white and black, the lyrics stick to political topics, and the crusty punk music is well played with energy and power. All very nice, but Extinction Of Mankind lacks that certain something to establish their originality. Even so, this is a well done release. KM (Skuld/Maybachstr. 7/70839 Gerlingen/Germany)

EQUITY • demo

I've learned over the past few months to never judge a band by their cheesy name. Since I've had this demo, I've listened to it quite a bit. The first few songs are very deceiving, because the last two songs on the demo rule. Very pissed and heavy sounding political hardcore that reminds me of what Half-Man could sound like. Excellent. RF (4602 Golfview Dr./Roanoke, VA 24019)

EVERSOR • Friends CD

Eversor are from Italy but they sing in English and their music sounds very Californian - the happy melodic kind of Californian, that is. I guess I do recommend this. There's absolutely nothing wrong with it. I'd rather buy this than the State Of The Union CD. You know "give Italians a chance". I heard they do it better, anyway. MH (Blu Bus/Via Della Consolata 5/11100 Aosta/Italy)

FRAIL • 7"

Frail's sound has hardened up. The influences I hear are Heroin, Reach Out, Struggle, Merel, and that whole genera of hard noise. The enclosed booklet is nicely put together, and in general this is just a really strong release. Considering the entire package, I would say that Frail draws from Ebullition, Downcast, and Struggle to produce something that is distinctly influenced and yet uniquely their own. Cool. KM (\$3 to Kidney Room/PO Box 589/Village Station/New York, NY 10014)

FAT DAY • 7"

Ooh-oh. Those guys are pretty pissed. With a better recording and a lyric sheet this could have made my day. It's still quite cool old style aggro stuff, sometimes fast, sometimes slow. 10 songs. MH (100% Breakfast/PO Box 381804/Cambridge, MA 02238)

FLOODPLAIN • demo

Well played modern sounding hardcore, excellent lyrics and motives, and

photo by Rob Fracisco



quirky interesting vocals. It's only the demo, but it's an excellent start. Write away for one today. RF (1701 S. 10th Ave./Sioux Falls, SD 57105)

GODLESS • Trapped demo

As "Sleepless" is to Seattle, Godless is to Portland. Pretty cool, actually. Comparable to NY politi-punk band of yesteryear, APPLE. A Varukers cover rounds out the tape which comes with a pretty good fold out lyric sleeve and stickers. JB (3206 SE Rex/Portland, OR 97202)

GODSPEED • Swimmer's Ear CD

Godspeed is made of ex-Turning Point members. I loved their first 7" but I guess it was all downhill from then on. This CD has the tendency to become background music very quickly. It's easy listening hardcore so to speak. The vocals are just way too mellow for me to stay interested. MH (Temperance/PO Box 981/Ocean City, NJ 08226)

GOOD RIDDANCE • Gidget 7"

Quick paced, poppy, 1-2, 1-2. Lyrics are well meant - caring, personal courage, problems in America and then there's "Patriarchy" which I can't read cause the words are printed over a computer screened image of Gidget. Something of an aside I suppose, but this is the second N. Californian band I've seen released on this Texas label, which grates against my belief that records should come out in the place where the music is made. JB (\$3 to Little Deputy/PO Box 7066/Austin, TX 78713-7066)

GAUGE • Fire Tongue Burning Stomach CD

Once again Gauge builds a sound that is based on a foundation of Fugazi influences. Sometimes I swear Guy is doing vocal work as a guest member. Fugazi, influences aside Gauge is a pleasant listen, and this is an enjoyable CD that is recommended to anyone that enjoys this style. KM (\$8 to Underdog/PO Box 14182/Chicago, IL 60614)

GAUNT • 1 C/USA 7"

I can't believe how noisy the recording of this record is. At first I thought there was something wrong with the needle, but it's just a messy production. Pretty rocking stuff. 2 songs that won't change the world. I'm sure that was never their intention anyway. And if it was then maybe they should have enclosed a lyric sheet. MH (Potential Ashtray/110 Oxford Rd./High Wycombe/Bucks/HP 11 2 DN/UK)

photo by Rob Fracisco



GAG ORDER • False Faces 7"

Raspy vocals combined with solid mid-tempo music and a thick guitar sound makes for a great listen. Gag Order is comparable to the latter sound of Christ On Parade, only Gag Order is better (than late Christ On Parade, nothing beats Christ On Parade's Sounds Of Nature LP). Definitely worth checking out. KM (\$3 to Judgemental/PO Box 40084/Berkeley, CA 94704)

GNEZL DREI • 7"

Powerful sounding mosh with strained vocal work and serious lyrics marks Gnezl Drei as another of the better European bands. The sound is fresh and uplifting without feeling like a throwback. The cover is nice as well, though it's funny to see some of the art being used that the Dead Kennedys used twelve years ago. KM (\$5 to Emotion X/Bottgerstrasse 9/07907 Schleiz/Germany)

GLAZED BABY • Handgun CD

I can't describe this. I don't even want to think about this, okay? It's too much like an industrial version of Circus Lupus. If I want to feel this revolted I usually just turn on the TV and watch "Family Matters". Okay? Alright? MH (PO Box 2862/Woburn, MA 01888)

HEARTLINE • 7"

The way I understand it this is a Finnish band on a Czech label or maybe the other way around, I couldn't quite figure it out. The people involved in the production of this record have a lot of cool things to say about the scene, unity and many other unhip subjects like vivisection and multinationals. This is the kind of music that sounds great in a stinking pisshole of a squat at the end of the world but it will render the average middle class listener alienated and confused. MH (Fucking Far Out Records/Pekantie 26/58500 Punkaharju/Finnland)

HAIL OF RAGE • Fucking Pissed 7"

More blistering fast grind with monster like vocals from Fetus Records. Hail Of Rage is possessed and on adrenaline. Lyrics are angry and some will find them offensive. Grind, scream, thrash, and tell the world to fuck off on your way. KM (Fetus Records)

HARD STANCE • 7"

Three songs here from one of Southern California's best late '80s hardcore bands. Chunky and strong. This sound is beaten to death today, but back then it was vital and new. Conversion has also re-released the original Hard Stance 7" as well. I'm glad that I finally heard these blasts from the past. KM (Conversion/PO Box 5213/Huntington Beach, CA 92616)

HOLESHOT • Pacemaker 7"

This is the type of band that would probably rock the house down live, yet their sound doesn't follow into their recordings. This is total nard-core, yet from New Jersey. The lyrics are really cool and the music is well played punk rock, with the exception of the song "Pacemaker" which is heavier and moshier than the rest. Buy this record, but don't expect anything new. Cool cover artwork too. RF (Reservoir/PO Box 790366/Middle Village, NY 11379-0366)

HUBCAP • 7"

The main way that this record differed from Swiz is that it is one of those annoying records with the big hole, so I had to search all over my room for one of the things I have to put in the hole in order to play the damn thing. For a Swiz record this would have been no problem, but this record was not really worth the trouble. I guess it wasn't that bad, mainly it was heavy grunge with some kinda annoying slow, convoluted parts. From time to time the songs found grooves that I liked, but for the most part the songs were much too long for what was going on within them to hold my interest. BH (Honkey 300/2149 Forestview Rd./Evanston, IL 60201)

HONEYBOY TURNER • Preachin' The Blues CD

How the hell did this ever get here? It's traditional blues played by middle-aged men and I guess they're pretty good at what they're doing but what's the point in sending this to us? We're just some little punker kids, please don't confuse us. MH (Ism Records/PO Box 84163/Lincoln, NE 68501)

HALF BREEDS • 7"

Piss in my mouth. Burn my skin. Smash my skull. Cut off my dick. Poke out my eyes. Rip out my tongue. Just don't make me listen to retro pop wannabe garage rock. Yeah, she's an animal and I'm an animal too. Okay, I understand that a lot of bands are just looking to get reviews in anything they can, but is a bad review really better than no review at all? Sometimes it seems like these bands have never even heard of HeartattaCk. Get a clue? KM (Spuyten Duyvil/509 E 88th St. #3c/New York, NY 10128)

HEALTH HAZARD • 10"

Intense stuff from England. Fast and furious in the vein of Kitchner. Health Hazard keep the maniac ear slaughter alive and kicking. Fold out cover/poster, political lyrics and art. Great, great, great. KM (Flat Earth/PO Box 169/Bradford/BD7 1YS/United Kingdom)

INQUISITION • CD

Music in the vein of Stand Up, Yuckmouth and late Uniform Choice. A 7" might have been more enjoyable because this CD got boring after a while. It's still worth checking out, though. They're certainly good musicians and they're influences seem to go from Van Halen to Jimmy Cliff. I don't know what they're singing about, though. Do they? MH (Homeless Records/18321 Duval Rd./Moseley, VA 23120)

IMPLEMENT • 7"

For some reason I get the feeling that this was supposed to be released a couple of years ago. It reminds me of some bands from the past like Scared Straight or Hogan's Heroes. The cover reminds me of an old Workshed release. Overall, this is a good record for those that still adore the past. I just noticed that it was recorded in 1989, and it sounds like it. RF (Chump Records)

INSANIA CULT • Vertigo 7"

Totally crazed and pained vocals drag you into Insania Cult's own universe & make you forget about the poor production and the metallic guitar sound. Records like these only come from countries that have no surf culture, i.e. Norway and Japan or in this case the Czech Republic. By the way this record also makes an appropriate soundtrack for suicide. MH (Malarie Rec./Martin Valasek/Ropice, 281/73956 Trinec 6/Czech Republic)

ISM • Hostility Breeds demo

The first song was great, straight in your face hardcore punk with short, simple lyrics. The other 12 songs are similar but can't live up to the standard set by the first song. (5A Ferrier Gardens/Aberdeen/AB2 2QD/United Kingdom)

JOE'S REPORT • 4 Row Loose CD

Generally I'd assume it to be a joke if a band proclaimed, "for more info on how you can sign this band contact:" but given this is a (very homemade) CD, they may well (believe themselves to) be serious. I categorize this as photo by Rob Fracisco



a Jones Very Lite without the power of JV vocals and quality lyrics. JB (7823 Wolfpen Rd./Prospect, KY 90059)

JACK WITH KILLER • Counter Attack From... 7"

They sure know how to thrash in Japan. These 6 songs feature aggressive vocals and cool tempo changes. I only wish the recording/production were a bit better. Unlike other Japanese bands they have no metal edge to their music, it's more like a DK's "In God we trust" kind of thing. Cool with me. MH (Six Weeks/2262 Knolls Hill Cr./Santa Rosa, CA 95405)

JASEMINE • demo

Finger Print may have broken up, but Jasmine is born from the ashes. The sound is very similar, as is the vocal work. This is another great French band. If you enjoyed Finger Print, which I did, then Jasmine is equally as enjoyable. Lyrics in French. KM (Stonehenge/21 Rue de Brosse/78200 Magnanville/France)

JOYCAMP • A Dream Date With.... demo

If Swiz had been mellower and poppier, if Sean Brown had sang in a bored tone, and if they had had a tuba then I could say that Joycamp sounded like them. But they didn't and I can't. What I can say is that I would rather listen to Swiz than this. BH (117 E Cedar Ave./Webster Groves, MS 63119-5049)

JOHN AMEN & STRAIGHT DRIVE • CD

I'm not qualified to review this. I think nobody who does reviews for *HaC* is, at least I hope so. A pop version of hippy-country. Hey, I am qualified to review this. CN (Emancipation Productions/PO Box 12392/Charlotte, NC 28220-2392)

KITTYWINDER • 7"

I'm female and they sing about the "narrow canal," does this mean I have to like it? Or is it even meant to empower me? Maybe it was just meant to annoy me. If so, they certainly succeeded. It's the kind of music that could be on Simple Machines or Kill Rock Stars. The day I'm gonna wear a skirt and barrettes is the day they'll elect a weight-challenged lesbian woman of color as president. In other words: never. MH (Zero Hour/1600 Broadway Suite 701/New York, NY 10019)

LEFTOVERS • A Few Days Difference 7"

I didn't hear anything in this band's sound that would make me want to compare them to Swiz, probably because they mainly play ska with some punk breaks in them. If anything I would have to resort to the inevitable OP Ivy comparison. But these guys play more ska than punk and the vocalist is way more whiney. The lyrics are quite similar, but not nearly as good. The other difference between Op Ivy and this band is that I actually like to listen to Op Ivy but this band just bugs me. BH (\$2.50 to Inbred/2704 Hunt Club Ln./Orlando, FL 32826)

MALEFACTION • Please Do Not Resist demo

Cool packaging, great recording. This is a cool demo even though I'm not into the mosh metal thing. But the lyrics are intelligent and sincere and that's always good. It's too bad this kind of music usually attracts brain dead thugs who firmly believe that at least one of the Biohazard members has a working brain. MH (26 Ashworth St./Winnipeg, MB/R2M 4 B7/Canada)

MENTAL DISTURBANCE • demo

Finally! A band with the courage to stand up and hate homeless people. The same type of scapegoat... courage Wilson has with Prop 187, and Hitler had with the Jews. The Music is, incidentally, alternative metal with an obsession for sanity that is the perfect calibre for anyone on a cerebral diet. JB (313 Vienna/Clio, MI 48420)

MARJAN CRASH • 7"

The fact that this record is heavy, noisy, grungy type stuff prevents them from sounding all that much like Swiz. The vocals are really distorted, the guitars are really distorted, the drums aren't, but I bet they would be if it were possible. As I stated above this noisy grunge, all there is to it. BH (Atomic Action)

MULDOONS • Dim CD

The mix is horrible, poop, crap, shit. The music might be okay if you like pop ala Lookout, but the production is so horrific that it matters not. I think the poor folks at Real Corporate Image just wanted to throw their money away. KM (Real Corporate Image/HCR1 Box 28/Toivola, MI 49964)

MR. NOBODY • My Town Sucks 7"

Whoa, low tech recording, which is somewhat appropriate to the chaotic, thrashy punk with screamed and chanted (and occasionally spoken) lyrics that are mildly clever and rebellious with social protest, in scene and in society. Themes include religion, sexist,

anti-racists, degenerative-redneck-conservatism, and eating poop with a grin. Ya even get a short cover of German metal-magnates, Accept. Their town is somewhere in Canada. I believe I like it. JB (Zap/20 King St. East/Cobourg, Ont./K9A 1K6/Canada)

MUKILTEO FAIRIES • Special Rites 7"

The Fairies come out strong with rough vocals and a mean sound that's really exciting. The better songs are "Ripped Out" with great lyrics and "I'm Spun" which has this early hardcore sing along thing to it. I never expected this from Kill Rock Stars, but it's awesome. LO (Kill Rock Stars/120 NE State #418/Olympia, WA 98501)

MONSTER X • 7"

Is the world ready for Monster X? Is the world ready for a straight edge grind band? The straight edge kids will pretend they're not grind, and the crusties will pretend they're not straight edge. This is a great fucking record. Monster X is the future, so cower in fear. KM (\$4 to Dysgusher Records/2 Bloor Street West/Suite 100, Box 477/Toronto, Ontario/M4w 3E2/Canada)

NATURAL AGE • 7"

This record is cool. It reminds me of a less produced and more raw Quicksand right down to the vocals. Not too hard, not too soft, but just right. It's good. RF (Atomic Action Records/2030 West Main Rd./Middletown, RI 02842)

NEVERTHELESS • 7"

This is good clean modern hardcore with a metal edge. The vocals aren't always beyond doubt, but their good musicianship and creative song writing keep me interested. I guess I do recommend this. MH (Troublemaker/PO Box 599/Dorchester/MA 02124)

NEEDLESTICK • Stupid Songs For Stupid People demo

Really repetitive, the same thing over and over again, musically redundant, get the point yet? Basic punk rock with heavier breaks here and there. The singer kind of sings but it sounds more he's talking most of the time.. If this is for you then you're stupid (unlike Swiz): BH (PO Box ITA/Fenham, Newcastle/Upon Tyne/NE99 ITA/United Kingdom)

OX • 7"

At times this record actually did sound a bit like Swiz. That is when it wasn't sounding like really old NoFX or slipping into a semi-funk mode. Overall it was melodic hardcore, not particularly fast or slow, with (as mentioned above) some funky parts. Not as good as Swiz, but still pretty decent. BH (\$3 to Chumpire/PO Box 2514/West Lawn, PA 19609)

1.6 BAND • Pimpin' Ain't Easy 7"

1.6 Band persists in not sounding that much like Swiz, this record pretty much sounds the same as the 12" (the sound is a discombobulated, chaotic mess with a shitload of energy, but it all comes together to form something that is quite enjoyable to hear not to mention coming off as being incredibly tight), of course this is quite alright with me. This is a little mellower than the 12", that's about the only real difference. Highly recommended. BH (Wardance/35-45 79 st. #2m/Jck. Hgts., NY 11372)

OUTRIGHT • demo

This must be their first attempt at playing in a band. It just sort of drags on without any highlights. The lyrics mean well and I think what this band needs is just a little more time and ideas of their own. I feel really bad dissing this, but I can't help it. MH (580 Stornoway Drive/Victoria, B.C./V9C 3J8/Canada)

PAGAN VIRTUE • 7"

Very, very college rock, thus it has little in common with Swiz. This has the same sound as all the other college rock that bugs me, right down to the guitar solos and the vocals that are sang and not often enough slip into a scream. BH (\$3 to Significant Records/PO Box 1113/Camp Hill, PA 17001-1113)

PHALLACY • Reach CD

The only word that comes to mind over and over again while listening to this five song CD is "garbage." I hate the drum sound, I hate the free floating "we wish we were Iceburn" parts, I hate the mosh metal, and I hate the poor production. However, the lyrics are real good, which is too bad since my ears run in fear from Phallacy. KM (Amok/Droste-Hulshoff-Str. 42/59192 Bergkamen/Germany)

POLIO • Hercules 7"

Musically I want to compare this to 1.6 Band, so I will. Polio sounds like 1.6 Band with a really annoying guy on vocals instead of Kevin Egan. The sound is a discombobulated,

chaotic mess with a shitload of energy, but it all comes together to form something that is quite enjoyable to hear. Of course in 1.6 Band's case combining the music with the vocals creates something I like a whole lot. In Polio's case the vocals cause me to say that I probably wouldn't listen to this record as much as I listen to Swiz (did you actually think that I would go a review without mentioning Swiz?). BH (\$3 to Turkey Baster/6403 Johnny Morris #12/Austin, TX 78724)

PHOOEY • 7"

Goofy and silly punk from Ventura, California. Some light springy poppy songs, fast songs and heavy groovy songs are all a part of this record. They sort of remind me of Fishwife without the metal sounding guitars. This band has energy and creativity and they also jump around in freaky clothing. Phooey. MR (Reality Control? Records/5970 Birch #2/Carpenteria, CA 93013)

PARTY AKIMBO • Raised Catholic CD

This is crappy punk ROCK. Totally unimaginative and boring. I hate this, oh man, I hate this. MH (Out of Bounds/PO Box 4809/Alexandria, VA 22303)

PROCESS • Regeneration LP

Last time I looked Process did the metal mosh thing. Now they take quite a different approach and often sound like they could be on Lookout. It's pretty groovy mid-paced stuff with vocals that are melodic and powerful at the same time. Give it a listen. MH (Conversion/PO Box 5213/Huntington Beach, CA 92615)

PNEUMATIC VALUES • demo

Kind of a Rorschach/Infest feel to it. At times, the singer sounded real harsh, like Charles Maggio. Real fast with short songs and the vocals gave me a sore throat. CQ (664 Boulder Park/Alden, NY 14004)

PEE CHEES • Cup Of Glory 7"

I saw them play with Bikini Kill and I liked them a lot. I like the 7" too, but I don't think it possesses the same energy as when they play live. Twangy guitar, and the singer's voice is pretty cool. The song that stood out the most was "Fine Watch". Their song on the *Kill Rock Stars* comp is good too. CQ (Kill Rock Stars/120 NE State St. #418/Olympia, WA 98501)

photo by Rob Fracisco



PINCH POINT • Demo

Energetic music recorded live. For some reason I can't get into it. It's neither fish nor bird. "Hard to categorize" is usually a good thing but in their case it isn't. MH (476 Woodlawn Ave./Glencoe, IL 60022)

QUAGMIRE • First Expression demo

It's too bad this is such a bad recording although musically they aren't too exciting anyway. They sound like a bad version of Dead Silence. Their lyrics however are little masterpieces. I got all excited just reading them. Quit the band and write a book instead. MH (no address)

RAIL • One Day Tour demo

Entertaining mid-tempo tunes in the vein of Garden Variety and the likes. I liked this for its raw and unpolished edge and I'm afraid they might get boring once they get a better production. Please stay like you are. MH (2176 Turk Hill Road/Fairport, NY 14450)

REMAIN • Die Alone 7"

Judging from the title and the slick cover I expected this to be another boring straight edge metal band. Luckily I was wrong. Though it's definitely a straight edge band, they play melodic hardcore which overall doesn't lack power. Well written lyrics about environmental destruction, homelessness, selfishness and the "American genocide" (Indians). CN (Ammunition/PO Box 461/Bellflower, CA 90707)

RADIOACTIVE LUNCH • 7"

Instead of sounding like Swiz this band sounds like they really want to be Man is the Bastard. They are quite heavy and noisy (unlike Swiz), its hard to tell the bass and the guitar apart (both are really distorted). All of this is quite reminiscent of MITB, but the vocals are raw sounding like Heroin or End of the Line. At times this slipped into more of just a raw sounding hardcore, like Copout or something. Not being a big fan of MITB I was understandably going to say that I did not like this a great deal either, but the Copoutish parts made think this record was alright. BH (1211 Beach Park blvd./Foster City, CA 94404)

RESERVOIR • demo

If only the sound quality were better... Crazy fast music (but not in the emo style) with vocals who are too dominant for my taste and interesting lyrics. CN (Maika Pollack/103 Reservoir Avenue/Rochester, NY 14620)

SPARKMARKER • Products & Accessories CD

A discography of Sparkmarker tracks, thirteen in total. The packaging is amazing, and the sound quality is what you would expect. Sparkmarker's sound is a solid combination of hardcore principles, emotive D.C. influences, and a tiny bit of grunge-rock (ouch!). Anyone who likes Sparkmarker should definitely seek this out! KM (\$10 to Final Notice/PO Box 1457/Bentall Centre/Vancouver, B.C./V6C 2P7/Canada)

SCAB • Sixth And New York 7"

The heavy, slow, and grinding sound seems to be gaining popularity. Scab take that route with plenty of grit and power. Lyrics use the word "T" a whole lot—meaning referenced to the first person. I listened to this multiple times and recommend it as such... KM (Carburetor/PO Box 6571/Lafayette, IN 47903)

SVOBODNY SLOVO • Varovani Veku CD

It was a pleasant surprise to hear the good production and the clean sound quality, coupled with the enjoyable hardcore (slightly metal-mosh influenced) music. Lyrics are thinking. Svobodny Slovo are a great band from the Czech Republic. Now if the people and labels in the Eastern European countries would concentrate on their own bands and stop worrying about U.S. bands and music. This is one I will listen to after the review is written. KM (Malarie/Ropice 281/73956 Trinec 6/Czech Republic)

SPARKER • The Ultimate Race To Control Time And Space LP

A six piece upbeat ska band from Goleta composed of young punks, mods, rude boys and weirdos. A keyboard, a saxophone, two guitars, a bass, drums and a singer with a wide variety of styles. If you like ska then this should be the coolest record you've heard since the first Sparker record. Musically it comes as hyper-pop dance music with energy and smiles. Lyrically there are songs about dumpster diving, people sneaking around your house at night, and reading the *Wall Street Journal* to incubating fetuses. MR (\$5 to Reality Control/5970 Birch #2/Carpenteria, CA 93013)

SHUTDOWN • 7"

Superb melodic hardcore in the vein of Sleeper and the ABS. A1 singalong harmonies, neat artwork. The vocals tend to be too whiny at times but apart from that this is very recommended. MH (Potential Ashtray/110 Oxford Rd./High Wycombe/Bucks/HP 11 2 DN/United kingdom)

SCARED OF CHAKA • Suckerborneveryminute 7"

Yeah, whatever... This band wasn't ripe for vinyl yet and may never be. I wish they hadn't sent this. MH (Dog Shit Recurdz/PO Box 40129/Albuquerque, NM 87196)

STEADFAST • Whine 7"

Hailing from down under, Steadfast play soulful and melodic hardcore at a mid-tempo pace with bits and pieces of more aggressive activities. At first, I wasn't too impressed, but after a few listens they won me over; "The Other Side" is especially enjoyable. Nice. KM (Spiral Objective/PO Box 126/Oaklands Park/5046/South Australia)

SLIP • Never Surrender 7"

Slowish, heavy hardcore in the vein of all those post straight edge metal bands, but it's neither overproduced nor boring. Lyrics deal with depression. Very neat. CN (Soulstorm/10041 Co Rd 214/Trinity, AL 35673)

SCAPEGRACE • The Ones Who Fall... 7"

Once again Scapegrace have beautiful layout and artwork, which almost makes the purchase of this 7" worth it for this fact alone. As for the music, Scapegrace play thrashy crazy shit with harsh vocals (though a couple of songs slightly remind me of a rougher version of 1.6 Band), and their lyrics are about youth and alienation. Quite good. KM (\$3 to Luddite/112 Fifty Acre Rd. South/Smithtown, NY 11787)

SUCCUBUS • Riverlips 7"

Really gotta laugh at bargain basement, zerox 7"s that have big red proclamations of 'Promo' emblazoned on both sides, so that we here at HaC Inc. won't sell it at some five and dime vinyl shop. Oh the trials of the 'zine world. NE way, slow moving pop, minimal production (though it does claim to have been recorded in the Jungle Room at Graceland, which I suppose could account for it...) three piece with female vocals. I can't really tell you more than that - no inserts. JB (S.K.A.M./PO Box 651/Iowa City, IA 52244-0651)

SHOEGAZER • If Combination Wins... 7"

Very well played melodic punk. There's only 2 songs but they don't get boring. I'm surprised, judging from the cover I thought I was gonna hate this. If you like Jawbox and Jawbreaker and all the inbetweens this is for you. MH (Fidotrust/11461 Elizabeth/Norwalk, CA 90650)

photo by Rob Fracisco



SHIV • 7"

Yet another record that sounds not so much like Swiz as it sounds like someone else. This one was grunge with a heavy feel to it, kinda like Nirvana or Melvins on the wrong speed (one too fast the other too slow, determining which is which is left to the reader). Much Grungier than Swiz, so I didn't like this one very much, it was okay, I'm pretty ambivalent about this record (if you couldn't already tell). BH (Atomic Action/2030 W. Main Road/Middletown, RI 02842)

THIRD AGE • 7"

This reminds me of Flagman somehow. There are 2 slow pained songs that seem to be more influenced by rock than by metal. And there's also a reggae instrumental thingy that I could have done without. It's okay, though because I like the packaging and... I forget. Anyways, worth checking out if you'd like to hear a less intense version of the Threadbare 7". But would you really? MH (Atomic Action/2030 West Main Rd./Middletown, RI 02842)

TEMPTATION • CD

Sonia says this reminds her of a cross between Nirvana and Bauhaus, which seems fine with me. All I know is that I hope I never have to hear this band ever again!!! KM (Real Corporate Image/HCR1 Box 28/Toivola, MI 49965)

TUNSTIN CAT • 7"

Five very well done Jawbreakerish songs. Maybe they didn't know it but one reason that first Jawbreaker-LP was so good were the lyrics. Maybe Tunstin Cat's lyrics are cool, too, I wouldn't know, though. MH (702 Records/PO Box 12756/Reno, NE 89510)

TORN • Undefined demo

I hate to say it that harsh, but this is sloppy, basic, straight edge hardcore. But then again, it's a demo and probably the band's first try. CN (14 Bristnall House/Queens Road, Warley/West Midlands/England/B67 6PD)

UNDONE • 7"

Hailing from France, Undone are another of France's great modern hardcore bands. The music is powerful and moody, and the vocals are etched with passion. Lyrics coming from alienated youth. Meaningful. JB (\$5 to Stonhenge/21 Rue des Broses/78200 Magnanville/France)

photo by Rob Fracisco



UNION PLAY • demo

Jawbreaker rhythms with Nirvana distortion. The vocals are really good. CQ (Alternative Stagnation Records/1107 Severnview Dr./Crownsville, MD 21032).

VOORHEES • Spilling Blood Without Reason LP

Sometimes life sucks, and Voorhees is for those times. In the tradition of Negative FX and Negative Approach. Blistering fast with plenty of breaks, a load of hate and anger, pissed off and smoking, Voorhees kick some fucking ass. Awesome. Reminds me of all those times I was full of hate and couldn't see clearly. KM (Armed With Anger/PO Box 487/Bradford/West Yorkshire/Bd1 4UZ/United Kingdom)

WALLEYE • Stale Air 7"

An offering of 3 groovy songs in the vein of Jawbox. The singer tends to whine a little bit, but it's a good listen. Quality layout and all... one more perfect little record. MH (Jade Tree/2310 Kennwynn Rd./Wilmington, DE 19810)

WESTON • A Real Life Story... LP

What's all this obsession with melodic punk pop lately? Weston and the plethora of similar sounding bands are okay but nothing beyond. Why be nice? My parents are nice and so is the butcher that lives down the block. I'm sorry. This record is really good for what it is but there's only so much happiness I can stand. MH (Gern Blandsten/305 Haywood Dr./Paramus, NJ 07652)

WITHIN • 7"

Ugh, yeah. First off, this has horrible sound quality. The music is noisy as all fuck, and the production is piss poor—which is a terrible combination. It seems like the songs aren't bad, and the lyrics are of interest, but in terms of listenability, this falls flat on its face. Hmm... maybe next time? KM (\$2.75 to Sunshine Records/PO Box 436/Stuyvesant St./New York, NY 10009)

YOUNG EXECUTIVES • Cottonwood CD

I could compare this to British pop bands like the Pale Fountains or the La's. I could write nice things about their trumpet solos and their piano intros. But who am I kidding? 95% of the readers out there would hate this. So go on listening to what you know. MH (Fire Records/PO Box 6836/Lincoln, NE 68506)

YOUNG PIONEERS • demo

This band was a summer project, since broken up, of upper eschelon scenesters within the local scene in the town of HaC central, though the members were all kind of estranged from us aloof staffers. Why do I mention this? Because I've the feeling that this review is only ever going to be relevant to the 20 or so people locally, who will skim this review in a gossipy sort of way to see what kind of a take I give the tape. That said, on with the review. The stated goal was to be a Red, Mod, Kid band - so blender up socialist views with Nation of Ulysses 'importance of disenfranchised youth' with well, whatever a big Mod band's music is. Opinion, quite good, though I honestly expected a fair bit more, though not because of some scene schism sour grapes. The prime mover of the band is a close friend, and it is for that reason that I gauge it with a different measure. Never the less, relevant, reasonable creative, and generally enjoyable. Oh yea, P.S. In the event that you are concerned but haven't yet realized it, this and the Virginia ensemble of the same name are unrelated, through frequently commented on. JB (Daraka/5365 8th St./Carpinteria, CA 93013)

YUM YUM TREE • Our First Record 7"

Punk rock with a woman singing. They recorded this for \$10 in their living room. Er... But it actually sounds like they spent at least twice as much on the production. MH (Slappy Records/34 E. 7th St./Apt. 4D/New York, NY 10003)

ZEKE • Holley 750 7"

One, two, three... go! Fast, tight punk rock. If it weren't for the guitar solos, the short playing time and the missing lyric sheet I'd recommend it. CN (I.F.A. Records/607 Eastlake/Seattle, WA 98109)

HALF LIFE/IN-HUMANITY • split 7"

Two different bands pummel you in two different ways on this record. First off, Half Life shows that the New York moshcore sound has made it to Japan. At times, it reminds me of Sick of it All crossed with Slayer. In/Humanity on the other hand, crushes you slowly with sluggish heaviness that reminds me of a crusty version of Eyehategod or Melvins. Very pissed, raw, and heavy. Either way, you'll find what your looking for if you enjoy the downside tones of heavy guitar. RF (H.G. Fact/401 Hongo-M/2-36-2 Yayoi-Cho/Nakano/Tokyo 164/Japan)

ENCOUNTER/BLINDFOLD • split 7"

Both bands play similar style hardcore. It's slower rock-style chunky hardcore with half-sung half-yelled lyrics. Both the songs are much better than anything I've heard from this bands. The lyrics from both bands are really sincere and honest and deal with personal struggles of love and life. Really cool and worth gracing my collection. It only sucks that there are only two songs. RF (Sober Mind/PO Box 206/8500 Kortrijk/Belgium)

HEAVY VEGETABLE/FUGBEAR • 7"

Fugbear is a bassist and female singer who sound incomplete. Heavy Vegetable, well, hard to describe. Gregorian chants meets acoustic guitars. Kind of different, but maybe it's for you. CQ (Rugcore Records/PO Box 33543/San Diego, CA 92163-3543)

FOREGROUND/SHATTER • split 7"

Typical of most split 7"s this is only half good. But the good is really good. Shatter is the highlight of this record. Super heavy slow-paced metalcore with pissed vocals. A must for anyone into this style of hardcore. Foreground on the other hand play typical sounding punk rock that does nothing to move especially since the other side is so much better. I hope to hear more. RF (Moo Cow/38 Larch Circle/Belmont, MA 02178)

WARPATH/POPULATION CONTROL • split 7" ♦

Pennsylvania must have a fine crust scene because both of these bands have intelligent lyrics, sick vocal work, and decent music that falls on the grind side of things. Thumbs up. Spike your hair, throw on a Conflict shirt, & join the fight!!! KM (Warfare Collective/PO Box 405/Monroeville, PA 15146)

ERASERMEN/DUMDUM POWER • split CD

Both of these Italian bands sort of fall into the alternative rock style without catching my interest. The funny thing is that the CD is called "Muscle Head Music" but there isn't anything brutal or tough about either of these bands. Dumb art as an added bonus. KM (Burp Sonic Inventions/VIA Guelfa 5/50129/Florence/Italy)

ANGEL HAIR/ FISTICUFFS BLUFF • split 7"

Let me start by saying that neither of these bands sounds anything like Swiz. Angel Hair is in the Heroin vein, but with heavy influence from Born Against and Drive Like Jehu, quite chaotic sounding without the speed. Fisticuff's Bluff are along the same lines, but a bit thrashier at times and a bit poppier at other times. Even though it doesn't sound anything like Swiz I still highly recommend this. BH (Unleaded/PO Box 1333/Cupertino, CA 95015)

BIG HEIFER/SPASTIC CRACKER • split 7"

Big Heifer is mellow alternative rock or something. Just a nice tune floating through the air and then it's gone again real soon. Spastic Cracker is only mildly more interesting. The vocals sound a lot like Suzanne Vega to me and, yes, that means they're not very aggressive. Actually these might be the mellowest vocals I've ever heard in my life. Lay off the valium, goddammit! MH (Sunshine/PO Box 436/Peter Stuy. Stn./New York/NY 1009)

EMBASSY/INDIAN SUMMER • split 7"

Embassy take a Moss Icon influence via Native Nod to create some nice tunes that alternate between pulsing power and meandering emotive dribble. I like it. The now defunct Indian Summer take their Hoover inspired sound to its logical ends. If you like either band then you should definitely pick this up. KM (Slave Cut/4910 Washington/Downers Grove, IL 60515)

DEAD SILENCE/TIT WRENCH • split 7"

The awesome thing about Dead Silence is that I can always rely on them being angry and smart (which is a pretty good combination). They keep kicking ass and are always a good inspiration. And I'm not O.D.-ing on Tit Wrench either since there are only two songs. MH (Vinyl Communications/PO Box 8623/Chula Vista/CA 91912)

BLANK/PLEDGE • split 7"

Blank only sound as much like Swiz as Fuel would if you slowed them down and made them a bit more poppy along the lines of Fifteen. So this was poppy, but with some power to it. The vocal department was very Jeff Ott (see above reference to Fifteen). Pledge would only sound like Swiz if Swiz had sounded like Dinosaur Jr., they would've had to mix a lot of acoustic guitar with severely distorted guitar and whinily sang vocals. If I were to own this record I would probably listen to the Blank side from time to time and the Pledge side never (mainly due to my distaste for Dinosaur Jr.). BH (Ambiguous City/PO Box 31560/Baltimore, MD 21207)

BASTARD NOISE/BIZARRE UPROAR • split 7"

On the alert you freaks, fuck-ups, and general twisted noise hounds. The combo of contorted minds is back again with a platter of noise and sound. This isn't a review, but a notice of existence. KM (\$3 to Bastard Noise/PO Box 164/Claremont, CA 91711-0164)

LAZYBOY/LOW RENT SOULS • split 7"

Lazy is middle road hardcore with gruff throaty vocals (though not the macho tough guy kind). Two songs, one of which I believe to be a male apology and the other a testimony of a bleak and depressed outlook. Low Rent offer meandering nonsense and 'you used to be my friend but you're not now, traitor!' sung completely through someone's nose. JB (Peace Creeps/PO Box 42451/Portland, OR 97242)

ELMER/3 FINGER SPREAD • split 7"

Put this in the "what if..." department. Three Finger Spread: what if the banjo player from *Deliverance* started a punk band with some of the local friendlies. Elmer: what if punk rock and amplified music was invented around 1820 in Texas—true cow punk. Hmmm... KM (\$3 to Too Many Records/PO Box 1222/Spokane, WA 99210)

POBELVELDE/MI • split 7"

MI play very basic punk with very predictable drum work. The lyrics are okay; anti-religious, anti-authoritarian, you know the deal. Pobelvelde have a more modern sound but it doesn't do much for me either. The lyrics seem to be very cool, though. Both bands are from Norway. MH (X-Cluded Music/G-650 Fantoft Stud. By/N-5036 Fantoft/Norway)

V/A • Flavor Of The South 7"

Four bands from the South. Stretch Arm Strong, despite the name, are fairly interesting with a hardcore mosh sound, Ground Blind didn't register in the memory banks, Minus One were mediocre, and In/Humanity once again displayed their ability to explore the slow, slow weird with vast success. KM (\$3 to Insurgent Sounds/PO Box 8826/Columbia, SC 29202)

V/A • Land Of Greed... World Of Need CD

As a benefit for the homeless this compilation is a cool concept, but once I began listening to bands like Outspoken, Farside, Rancid and Ashes doing covers of Embrace songs then I had to start chuckling and finally laughing. Okay, Current, Groundwork, Avail, and Blindfold do reasonably okay versions, but for the most part the covers go from bad to worse. Still if you like any of these bands then you'll probably want this. And besides, the profits do go somewhere cool. KM (\$9 to Trustkill/23 Farm Edge Lane/Tinton Falls, NJ 07724)

V/A • Camel City Bomb Squad 7"

Right, it's sort of a vinyl scene report from Winston-Salem, with Day Seven, Naked Angels, Squatweiler, and IQ Nine. Excluding the title, mentions not at all the fact that it's cigarette center of the world. Boring rock mostly. Almost no info. But damn it all, I'm sitting here and EEEK! I've yet to make any derogatory cracks about Naked Aggression being simplistic! Since this is my last review, this is a dilemma. (I know, I'll go back and make something up....) JB (Groovecore/PO Box 7478/Winston-Salem, NC 27109)

V/A • Delete The Elite CD

A compilation of Punk-Rap music. Why not? After all it's not about music, right? Maybe one day we'll get a compilation of revolutionary anarchist salsa music. Anyways, the ideas and politics that are represented on the inlet are really cool and worth supporting. The packaging is top notch also. Yet you might only want to buy this if you like rap-influenced music. There's some dance-floor stuff (Chumbawamba, IQ Inc.) and more metal-influenced stuff (Clawfinger, Geronimo). No real disappointments really. Another thing I like about this is the fact that the featured bands come from a lot of different countries such as the US, Denmark, Puerto Rico, UK, Serbia, Sweden, Canada etc. Hey, MDC is on here, too. MH (Eerie Materials/PO Box 2627/Berkeley, CA 94702)

V/A • Rebuilding CD

Nice idea to re-release the sold-out Rebuilding 7", the Turning Point/No Escape split 7" and tracks from the sold-out Forever 7" (too bad the awesome Born Against song is missing) and put it all on one CD. All of those releases were great when they came out a few years ago. If you don't have them you should get this CD with 4 songs by No Escape, 5 by Turning Point, 2 by Burn and 1 by Gorilla Biscuit. CN (Temperance Records/PO Box 981/Ocean City, NJ 08226)

V/A • Propulsion tape comp

Half of the proceeds go to Mike Diana's Legal Defense Fund, the artist was convicted for obscene comics. Bands are Budda-bang!, The Six & Violence, Friction Wheel, John Mack and more...10 songs in total, most of them have been released earlier. Some songs are okay, some just garbage. Styles vary from punk to blues. Nothing for me. CN (\$4 to Propulsion/176 Madison Ave/ New York, NY 11374)

V/A • Mayfair Bound 7"x2

The packaging is really awesome and i wish the contents were just as cool. But it's just 8 bands I have never heard of before playing very basic and uninspired punk rock. It's a document of the Spokane scene and probably only interesting and worthwhile to those who live there. The Milltown track was the only song that showed some talent. Too bad they broke up. MH (Too Many Records/ PO Box 1222/Spokane, WA 99210)

V/A • Unforeseen Disasters 7"

Six bands, and a little something for everyone. Blownapart Bastards and In/Humanity are the standouts with Quadiliacha, Initial State, Damad, and El Toro being the others. Comes with a nice little booklet. KM (\$3 to Passive Fist/PO Box 9313/Savannah, GA 31412-9313)

V/A • Anger And English 7"x2

Campaign, Scapegrace, Factory and Man Is The Bastard all get one side to call their own. Nice cover, beautiful artwork, angry music... what more could you ask for? Snap this up now! KM (Framework/PO Box 216/Jefferson Station, NY 11776)

V/A • Viva la Vinyl LP

A rocking celebration of the vinyl format. The predominant music here is melodic upbeat HC. Hard to say which tracks are standouts, but I guess I liked J-Church, Tilt and Whatever... (thanks for the news about the pig!) most. Well worth checking out, especially side A. MH (Dead Beat Records/2330 Cahuenga Blvd. #30/ Los Angeles, CA 90068)

V/A • Autotomy 7"

Europe is churning out the quality shit these days. Here we have Bob Tilton, Finger Print, Tribute, and Dead Wrong. If you're not familiar with these bands then you should get an education. The future is now. KM (Subjugation Records/46 Caedmon Crescent/Darlington, DL3 8LF/United Kingdom)

V/A • Master Of Hunt tape compilation

Yeah, this is a cool compilation with great bands like Undone, No More, Ivich, Wounded Knee, Lucifers Mob, Golgatha, etc... The only unfortunate thing is that I can't find the booklet or the address for this tape. Therefore I can sit here and enjoy this tape, and you all will never know if this was good or bad. KM (??)

V/A • Hunde, Lust & Tod 7"

This is a great compilation of four bands I've previously never heard. Dead Beat, Narsaak, Provoke, and S.F.U. are the bands. All four of these bands have a solid hardcore sound that ranges from sounding like Econochrist or Germany's Hammerhead to more of a mosh metal influence. The cover opens up into a nice booklet. Good job. KM (Breed Records/ Ringstrsse 8/ 64401 Gr. Biebrau/Germany)

• TOP 10 •

The review process really only tells you what one person thought, while the top ten concept gives you an idea of what several people were into over a small space of time. Records, CDs, 'zines, live shows, games, or what the fuck...

Lisa Oglesby • Animal Lover

ANGEL HAIR/FISTICUFFS BLUFF - 7" ANGEL HAIR - 7"
AGE - LP/HELLBENDER - live MOHINDER - 7" LP
SECOND STORY WINDOW - LP MINE #1
MUKILTEO FAIRIES - Special Rites 7" UNWOUND - Negated 7"
PEE CHEES - Cup Of Glory 7" ORDINATION OF AARON - 7"

Kent McClard • Methuselah

AGE - LP/BLAST - anything MONSTER X - 7"
JASEMINE - demo VOORHEES - Spilling Blood... LP
SECOND STORY WINDOW - LP HEALTH HAZARD - 10"
AVAIL - Dixie LP AUTOTOMY - 7" compilation
FRAIL - new 7"/GOLGATHA - new 7" OTTOWA/JIHAD - split LP

Erin Playman/Danielle Arcidiacono • Minions Of The Methuselah

OTTOWA/JIHAD - split LP SPARKMARKER - CD & live
MOHINDER - 7" LP HELLBENDER - CD
JIHAD/LOS CRUDOS - live at Indy Fest SXEX@SUN.SOE.CLARKSON.EDU
CHAIN TO THREAD/BLEED - 7" FRAIL - new 7"
LINCOLN - anything & always BARK & GRASS (revised) yum yum

Rob Fracisco • The Tie That Binds

THREADBARE - all MONSTER X - 7"
UNION OF URANUS - demo CEILISHRINE - 7"
EMBASSY - live/SLEEPER - live UNBROKEN - Life, Love, Regret 12"
KARP - all METOKE - demo
DEADGUY - 7" MOHINDER - 7" LP

Marianne Hofstetter • Daddy's Girl

BLEED - all DOODLEBUG - demo
CABLE - demo "PULP FICTION"
HOMICIDE - Life On The Street ORDINATION OF AARON - 7"
VANILLA - 7" MUSEUM OF TV & RADIO, NY City
Andy Sipowicz SLEEPER - new stuff

Carsten Nebel • Mountain Goat

AGE - LP VOORHEES - Spilling Blood... LP
VANILLA - 7" LIFE, BUT HOW TO LIVE IT? - live 12"
CHOKEHOLD - 7" ORDINATAION OF AARON - 7"
MOHINDER - 7" LP ANGEL HAIR/FISTICUFFS BLUFF - 7"
Burritos from Taco di Acapulco BLOODNET - A Cyberpunk Gothic

Kristi Fults • A Terrorist With The Goleta Nationalists

SECOND STORY WINDOW - LP ANGEL HAIR/FISTICUFFS BLUFF - 7"
ANGER & ENGLISH - double 7" comp SLAVESTATE/RUPTURE - split 7"
HALFMAN/KISSES & HUGS - split 7" EMBASSY/PAWN - live
MOHINDER - 7" LP MONSTER X - 7"
AGE - LP/SEEIN' RED - anything VANILLA - 7"

Sheldon • Lord Of The Cog

AGE - LP MONSTER X - 7"
SECOND STORY WINDOW - LP AVAIL - Dixie LP
HELLBENDER - live STILL LIFE - always
Bleeding VOORHEES - Spilling Blood... LP
OTTOWA/JIHAD - split LP EMBASSY - live

Brett Hall • Destroyer Of The Silence

AVAIL - Dixie LP 1.6 BAND - Pimpin' Ain't Easy 7"
MOHINDER - 7" LP ANGEL HAIR - 7"
FISTICUFFS BLUFF/ANGEL HAIR - 7" YAHMOS - Off Your Parents 7"
SWIZ - anything MEREL - 12"
RYE - demo & live HELLBENDER - CD & live

Mike Ruehle • Lover Of Farm Animals

LIFE, BUT HOW TO LIVE IT? - LP ANGER & ENGLISH - 7"x2 comp
AVAIL - Dixie LP CITIZEN FISH - Live Fish 7"
MUKILTEO FAIRIES - 7" JAWBREAKER - live (again)
SLEEPER - live MONSTER X - 7"/CRACK - live
JOHN COUGAR CONCENTRATION CAMP/THE KIDS - 7"

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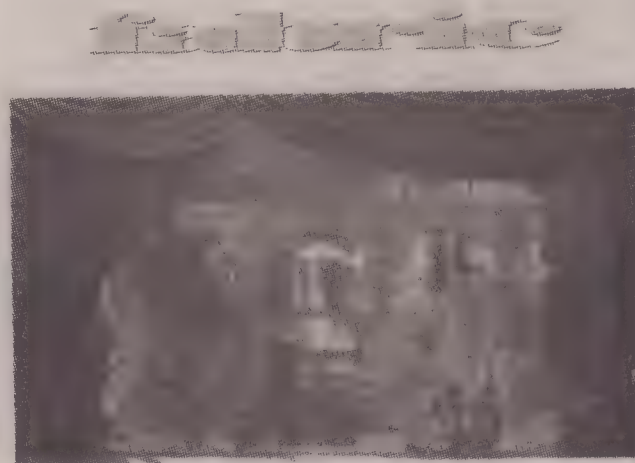
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ALIEN #2 8.5x5.5 \$1 36pgs.

Because the personal is always political, within these pages are an outraged feminist's thoughts about the world around her. Sometimes it was hard for me to read all the abbreviations she used, but the point still got across. C'mon grrls, let's go fuck shit up! LO (1024 Chatauqua/Pacific Palisades, CA 90272)

ALLEY CAT #1 8.5x5.5 \$1 24pgs.

I didn't like the concept of this 'zine. Things inside that are not for the weak stomach since most of the space was dedicated to the wondrous world of puking. Other related articles concerning beer, licking urinated hands, and a male bodybuilders breasts. Whatever. LO (820 Frederick St. Box E/Oshkosh, WI 54901)

AS LARGE AS LIFE #10 8.5x5.5 50¢ 28pgs.

Stoked was I, on the idea of reading a Propagandhi tour diary, when I first flipped through this 'zine, but it later unstoked me. 51 days spent and the ed. stated squat shit about the band (other than gettin' laid and gettin' paid). Otherwise, the overall feel of the 'zine is quite appealing. The rest pertains to opinions on the defense of t.v., writings on the significance of true metal, amusing anecdotes and cool reviews. Enjoy this while it lasts 'cause it's the last of its kind. CM (22-1680 St. Mary's Rd./Winnipeg, Manitoba /R2M-1C9/Canada)

AT LEAST WE ... EARTHQUAKES #1 8.5x5.5 50¢ 40pgs.

Consists of interviews with Sleeper and 30footFall, plus a funny article on mosh pit etiquette. Great job for their first 'zine. Keep up the good work ya' poppy punks! KF (5719 Viking St./Houston, TX 77092)

BEYOND BITCH #1 8.5x5.5 \$1 32pgs.

She wanted it to be called a bitch 'zine, not a girl 'zine. Well, I'm gonna stick to girl because I think bitch is a degrading word. Stuff on how to get your menstrual cycle back, statistics on forced sterilization, and a couple pages with some of Barbara Kruger's work (who happens to be

depth, but it concerned lots of different topics. Layed out well, with an artsy little half page thing. LO (York College/CCM Apt. F7/York, PA 17405)

CLOSED DOORS/BAD FOOD FOR THOUGHT #5/2 8.5x5.5 \$1 28pgs.

Overall, a good 'zine. I liked *Closed Doors* more, for its relevance in my life and good essays on female genital mutilation and domestic violence. *Bad Food For Thought* was descent, with some reviews and writings, but just didn't do it for me. DA (529 Oakland/Winnipeg, Manitoba/R2G OVB/Canada)

COPILLOT TO PONTIUS PILATE #2 8.5x7 \$1 16pgs.

This is one of those "I'll read it once but never again" type of 'zines. It reminds me of something that the alternative kids at my high school would have created. The only seemingly interesting aspects are a true story about a guy named Vince told by a guy named Ned and a guide to causing trouble in Coronado. Good effort, mediocre result. CM (Room 602B Mary Park Hall/802 Font Blvd./San Francisco, CA 94132)

CARBONATED CRACK #2 8.5x5.5 \$1 36pgs.

This is the last issue of this 'zine. That's too bad because its quite good. Interviews with Evolve and Garden Variety, plus a tour diary with Thinner. KF (129 Fisher Ave./Brookline, MA 02146)

CAVENDASH 4x5 50¢ 20pgs.

A recipe for lip balm, Halloween ideas, and free tobacco grace the pages of this 'zine. There was also a little biography of porn star Candy Kane that I didn't get the purpose of. All in all, it's mostly filler. LO (5330 140th St. SW/Edmonds, WA 98026)

CRASH POSITION #6 4x5 free 20pgs.

Interesting, to say the least. There's a Weston interview, some reviews, and tid bits about hating the beach and, of course, the scene. I liked the page describing the

'zine reviews

vorite graphic artist). The 'zine didn't excite me too much, but that's just my opinion. I wouldn't exactly call Mykel Board wise either. KF (Room 236 Baker House/University of Massachusetts/Amherst, MA 01003)

BEDTIME 8.5x5.5 \$1 20pgs.

This is one of the most interesting and fun 'zines I have ever encountered. No bands, no opinions, no politics, no reviews, just dreams. Yup, this is a "collection of nocturnal illusions". Personally, I think dreams are the most fabulous things; so I definitely suggest fellow dream enthusiasts grab this 'zine as soon as possible. Oh, and submit your dreams for future issues. SR (4704 Village Bridge Apts./98 Oak St./Lindenwold, NJ 08021)

CATHARSIS #4 8x11 \$2 40pgs.

This Irish 'zine is full of information and had extensive articles on drugs and their effects, fanzines/DIY, recipes, schizophrenia, youth against racism in Europe, and a whole bunch more. Even if I didn't agree with everything presented here, it at best made me think and that's worth it right there. DA (4 Nortons Ave./Philsboro/Dublin 7/Ireland)

CHANGE OF ALLEGIANCE #3 8.5x5.5 free 24pgs.

Little tid shits here with PETA reprints and record reviews there. Nothing bad, but definitely nothing worth pissing one's pants over. CM (1100 Scalloway Ct./Knightdale, NC 27545)

COMMODE #1 5.5x8 75¢ 20pgs.

(40) Personal political writing with a leftist slant. Didn't go too in

types of people in the scene with cute little cartoon pictures. However, I was a little confused on what the page about riot grrls was trying to say; since it seemed like this person was saying that it's nice to see people doing it but they all suck and bring down the female image in hardcore. What does that mean exactly? Are you saying don't support riot grrl stuff solely because they are women, or that everything that women do sucks? I don't know, read it for yourself. LO (115 Autum St./Lodi, NJ 07644)

CONDERE CAPITA #4 8.5x5.5 29¢ 16pgs.

This is an easy to read and enjoyable little "last issue 'cause I'm going to college" type 'zine. I can sympathize. Includes a snappy Biohazard interview, a Rhode Island road trip diary and reasons why bikes are better than cars and why cigarette smoke is worse than your mom (though in some cases that may not be all that bad). CM (PO Box 1232/Litchfield, CT 06759)

DANGERFOX #3 8.5x5.5 \$2 44pgs.

The basic theme of this 'zine is FUN. I'm not quite sure that I completely understand this assertion. Anyways, this 'zine is a good piece of work complete first person opinion on topless dancing, an upsetting true story of one's personal struggle through anorexia and the search for comfort, a somewhat unclear pro-rap piece, and a strangely humorous story about the author's short-lived career as a Bay Area prostitute. There are also a couple pieces on "games to piss pigs off" that I'm just not into. Call me an old fart, but I personally don't find launching jellybeans at people or throwing frisbees at moving cars too exciting. Oh yeah, great cover art. SR (552 Stewart Ave. Apt. 2/Ithaca, NY 14850)

DROP OUT #3 8.5x5.5 \$2 24pgs.

This 'zine's two bucks because it's from Scotland. It's rad because it's all personal writing. It's super easy to relate to—there's only one or two European slang words, which gives it character instead of making it alienating. There's also a rad contribution by a girl about why she doesn't get along with girls very well... M (7 School Road/Newmains Wishaw/MI2 9BE/Scotland)

DEAF BY PUNK #8 8.5x5.5 \$3 8pgs.

This 'zine gets the "worst of the batch" award. Purely pathetic, I couldn't even see parts of it. But of what I could see, there were interviews with Homalitia and Senseless Apocalypse plus some reviews. A waste of paper—could I possibly be meaner? DA (Poste Restante/01300 Vantqa/Finland)

EMBER DAYS #2 5.5x8.5 \$1.5 36pgs.

Personal writing, an interview with the Yah Mos, reviews, and some stuff on Phillip Morris. The cover was cool looking, and Jeff seems to be exploring, which is always good to see. Keep on keeping on, and never apologize. KM (PO Box 100/Ypsilanti, MI 48197)

ENEMA #1 newsprint free 8pgs.

I don't understand the reason for the existence of this 'zine. It was merely reprints of Mykel Board's homosexuality test and an article on major labels taken from another 'zine. Nothing original here at all! Plus there was a thoroughly offensive interview with New Blood - as if it couldn't get any worse. DA (516 Ryland St./Reno, NV 89502-1638)



EXHAUST #1

8.5x5.5 25¢ 12pgs.
While this 'zine didn't

seem to be of interest to me, I actually was quite surprised with what I found. There is a good article on how to fuck over the major labels by creating a fake indie 'zine. I was also moved by a

letter from Italy on the New European Right and a short piece on student protest during the 1800's. This small 'zine also had reviews and an interview with Capitalist Casualties. DA (8000 W. Tidwell #1814/Houston, TX 77040)

EXPERIENCE FROST #2 8.5x5.5 29¢ 8pgs.

Breaking away from the usual 'zine traditions, this 'zine consists entirely of fiction. The well done writing and pleasing layout makes this experience really enjoyable. I suggest it. LO (6135 Utica St./Arvada, CO 80003)

EAT #5 8.5x11 \$1.5 26pgs.

Attention all Fabio lovers! This writer explores the theory of Fabio=love and how that has affected her life. Also, there are interviews with Art Monk Construction and Jawbox, photos, reviews and thoughts. LO (James Madison University/JMU Box 5407/800 South Main St./Harrisonburg, VA 22807)

EIGHTFOLD PATH #1 3.5x8.5 28pgs.

Oddly enough this Canadian 'zine was put together by a sister-brother combination. Much of the 'zine deals with sex and sexuality and how that all comes to be in life. My issue also came with an origami fish. A real 'zine for real people—thanks. KM (23 Arlington St./Regina, SK/Canada/S4S 3H7)

FREE DISEASE 8.5x11 29¢ 1pg.

If this was a little longer it might have the chance to get interesting. The two sides of this piece of paper have Spitboy and Fugazi interviews and then a bunch of interesting quotes from various people. LO (7221 Highland St./Springfield, VA 22150)

FEAST OF HATE AND FEAR #4 5.5x8.5 six stamps 68pgs.

Adel once again churns out a very interesting 'zine that is filled to the brim with his unique style. Yeah, sure there are reviews and such, but the strength of this 'zine is the weird interviews and odd fucked up bits and pieces. Always enjoyable and quirky. KM (PO Box 820407/South Florida, FL 33082-0407)

FEEL IT #4 8x11 5 francs 44pgs

This 'zine is in French and no one here could read it so I don't know what's going on in here. But if you can read French, or are into that kind of stuff, you might want it. Sorry. LO (25 Rue Chateaudun/35000 Rennes/France)

FLUSH #7 8.5x5.5 free 32pgs.

Skunk puts together a great project here with many interesting writings about local scenes, a mock of trendy fashion, excellent poetry, insightful ventings, and reviews. She proves that computerXnrrds do more than spend all day on the internet. You go girl! DA (PO Box 37536/1520 Lonsdale Ave./North Vancouver, BC/V7M 3L7/Canada)

when sending for 'zines always consider postage costs, especially if you are from another country, and free doesn't mean you shouldn't send some stamps...

THE HANDYMAN #1 8.5x5.5 7F 28pgs.

Except for one page this entire thing is in French. The accompanying letter was nice, and the editor is friends with Vanilla, Ivich and other cool French scenesters so I figure this is probably pretty good if you read French. KM (9 bvd de la Liberation/17340 Chatelaillon/France)

HANDBOOK FOR BOYS #4 8.5x5.5 1 stamp/trade 16pgs.

Upon picking up this 'zine, I thought it seemed to have much promise. I liked the piece on eye surgery (ouch!), and the scars that only would be stupid enough to try, but after that I got lost and disappointed. Chad seemed to go crazy for computer pic scanners, but, hell, not too bad for a job quickly done. DA (1717 Miller Ave./Westlake, LA 70669)

HECTIC TIMES #7 8x11 \$2 48pgs.

This issue was jam packed with interviews of Gus, Vishnu's Secret, Voivod, Lackadaisy, and (the most humorous of all) Satan. There are also tons of record and 'zine reviews. I liked the pieces on dracula and police harassment. A well done job. DA (PO Box 2652/Santa Cruz, CA 95063)

HEADACHE #5 8.5x11 \$1 18pgs.

Interesting points made about justice, relegion, local politics, and the tobacco industry. Plus an interview with the editor of *No Longer A Fanzine* and a road trip diary. Fair. LO (2536 Alderney Ln./Winston-Salem, NC 27103-4731)

INFECT #? 8.5x5.5 \$? 24pgs.

Reviews. Collage layout. Interviews. The only thing worthwhile are the recipes—but even those are taken from Bark & Grass cookbook. I get nervous anytime a 'zine calls itself a shitazine... M (700 Skipjack Ln./Apt. J1/Kill Devil Hills, NC 27948)

IAM IBE 8.5x5.5 free 8pgs.

Small notes to the world in the emo/personal vein. I enjoyed this 'zine because this person has some of the same problems/feelings that I do. 'Nuff said. LO (22 9th St./Staten Island, NY 10306)

INK TO PAPER #2 4x5 free 24pgs.

This is more of a graphic design 'zine than anything else. Yeah, it starts out with a Green Day biography, has some reviews, and talks about his old band Implement; still, the only thing that stands out is the art. Some of it is computer screened photos while some are cut and paste, and they all have this strange artsy feel to them. I know that last time I wanted more writing, but this time I enjoyed the art more. LO (PO Box 5808/Glendale, CA 91221-5808)

IS IT SAFE TO FISH... ANYMORE? #5 8.5x5.5 87¢ 52 pgs.

This 'zine rocks. Its a personal 'zine done by 3 people about their adventures on different roadtrips. It makes me jealous, I wish I could travel like that whenever I want. There's also an interview with the Mukilteo Fairies, plus a great piece on the U.S. and capitalism, and how messed up it is. KF (4230 University Way N.E. #104/Seattle, WA 98105)

JABONI YOUTH #3

8.5x5.5 \$2 48pgs.

There really wasn't much here that interested me. Sorry. There were some basic interviews with Mark

Robinson of Unrest, the Jawbox folks, and Baby Tooth. Unless your interested in who's in the band, member changes, tours, etc. I did like the Funny Faces of Indie Rock segment in which indie rock folks look silly for the camera. Also, the usual reviews, ads, pictures, and a list of shows that the editor witnessed; but that's pretty much it. SR (9 Rockhagen Rd./Thornwood, NY 10594)

KING'S JOURNAL #3 8.5x5.5 58¢ 12pgs.

Basically, this is just a one week diary of some sxe vegan kid who likes to skate, drink Snapple, eat Taco Bell, masturbate, eat sand, fight, sleep and hang out with friends. Pretty cool (other than the Snapple, sand and fighting parts). CM (PO Box 90008/Harrisburg, PA 17109-0008)

KYOSAKU 8.5x5.5 \$2 40pgs

Pretty creative, a lot of poetry type stuff, and a good layout. Also the usual stuff like reviews and a letter to the editor. I liked "Breakfast With Jesus". CQ (PO Box 23151/Alexandria, VA 22304)

LIFE IS SHIT & I'M PLANTING A GARDEN #1 4x5 75¢ 46pgs

This was an unusual find. I wanted to hang out with this boy, until (42) I read the last eight pages, which were written by some friend of

his, which condoned his meat eating and such. But the rest of the 'zine was incredible—the editor's writing style totally drew me in—making me keep reading. It was hilarious at points, disturbing at others. M (24 Shawnee #4/Minot A7B, ND 58704)

LOOKOUT! #39 8.5x11 \$2 48pgs.

Without being sarcastic, *Lookout!* is little more than a collection of writings by one Lawrence Livermore. Fiction, true accounts of life, reviews and anything else Lawrence might find interesting. Well written and well read. KM (PO Box 11374/Berkely, CA 94712)

LAUGHTER #1 8.5x11 \$2 64pgs.

It's nice to see two brothers get along so well. The end result of their loving relationship is this well done first issue of *Laughter*. Once you get past the extremely cute cover photo, inside you'll find a lot of honest thought and emotion in their oh-so-many ramblings. I enjoyed most of what they had to say and I applaud them for taking the time to say them. The Policy of 3, Lifetime, and Farside interviews did manage to get past the nauseating "Who's in the band...how did you get the name" fashion, but they did leave me asking for more. Even though the Bowne kids did ask really interesting questions, I've never been one for question-answer-question-answer-type interviews. All in all, a good lesson in self-expression and a solid first issue. Keep the laughter going. SR (1950 Port Townsend/Newport Beach, CA 92660)

MARKET #1 8.5x5.5 \$1 20pgs.

This is what one would call an essay 'zine. The writing is very honest and straight forward, avoiding the usual ramble/jargon type shit. Even though most of the essays/poems seem thoroughly thought out (and speak out against sexist traditions and prejudicing others by their differences), you have to question the intelligence of describing someone as a "jock faggot kid" and the notion meant by "stand in the middle of the pit or dance like a fairy and expect me not to pop you one, wrong". I suppose this explains why the most intelligent piece was written by a contributor. CM (95 Standish Ave./Plymouth, MA 02360)

MIDDLE GROUND #2 8.5x5.5 50¢ 20pgs.

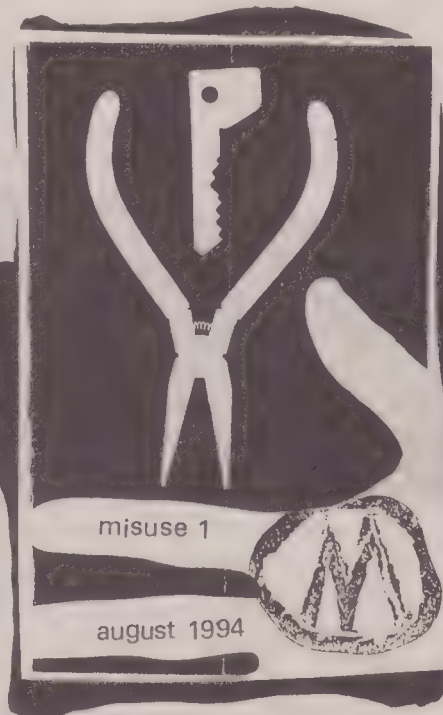
This 'zine didn't impress me all that much - but it had some cool parts such as some cute love stories and a scene review from Tyson's small cali-town. Also included an interview with the Potatoemen and some reviews. DA (13393 La Ban Meadows/Grass Valley, CA 95949)

MISUSE #1 8.5x5.5 50¢ 24pgs.

Alright, I was super excited when I saw this was from Australia, but it left me so empty. The comics weren't funny and it had too many reviews with The Mark Of Cain and Malignant Records of Queensland, plus a scene report from Perth. I wanted something more, but I didn't get it here. DA (PO Box 372/Carlton South/Victoria 3053/Australia)

ME FIRST #4 8.5x5.5 \$2ppd 40 pgs.

A straight edge 'zine similar to *Not Even*, although she's into the "fast stuff" instead of the usual cheesy straight edge music. She seems to defend herself alot to people she doesn't get along with, but it's all about xself edgex, right? Also, there's a long interview with the Southern Ontario Hardcore Crew that sort of dragged on, and something on why she doesn't think communism will work (she's from Poland). Its a good 'zine with some good points. I especially liked the the Power Violence Girl Crew page, can I join?! KF (2 Bloor St. W Ste. 100/Box 477/Toronto, ON/M4W 3E2/Canada)



MARCIE'S BOOK OF VEGAN RECIPES FOR THE NON-PICKY PEOPLE 8.5x5.5 50¢ 32pgs.

Most of the recipes are stolen from other recipe zines like *Bark and Grass* and *Soy Not Oi*, so if you have those this probably isn't worth getting. I didn't try any of the recipes but they looked edible, even for a picky eater like myself. There's a good tip on how to cut onions without crying too! KF (Box 75/240 Jarvisst/Toronto, ON/M5B 2B8/Canada)

MINE #1 7x8 \$1 24pgs.

If I was going to do a 'zine, I would want it to be just like this. Articles about being human, feeling lost and alone, Nietzsche, and so much more my review wouldn't do it justice. When I was reading it I felt in sync with the author it was scary. I'm keeping this one for myself. LO (1 Ashley Park Dr./Jackson, MS 39206)

MC NOLLIE #1 4.5x5.5 29¢ 24pgs.

Call me naive, but I've never had the chance to read a personal skate 'zine. This 'zine proves strongly that not all skaters are sexist Republicans in baggy clothing. The most interesting section is the interview with the "New Left Skaters," a group of skaters from the San Fernando Valley that associate their skating with progressive issues and the continuing spread of socialism. A breath of fresh air for me. RF (10529 Gaviota Ave./Granada Hills, CA 91344)

MONTGOMERY #8 8.5x5.5 stamps 24pgs.

All I had to see was Degrassi written on the cover and I knew this 'zine was for me. It's all about xbringin' back the memoriesx. I miss the days of Gourmet Scum and Joey's hot 'stang, the Mock One. I've yet to see Degrassi Street which was before they were in school. I hear its on the air again, boy, do I wish we had the channels. Oh yeah, the rest of the 'zine is good too. KF (240 Holmwood Ave./Ottawa, ON/K1S 2P0/Canada)

NATION OF KIDS #1 5.5x8.5 50¢ 24pgs.

A cut and paste 'zine that has a little bit of something for anyone. A collabo-

'zine reviews

rated effort by

the kids of the Huntsville Alabama scene. The Nation of Kids theme is along the same lines of the Nation of Ulysses, yet in their own way. An interesting read if only to find out about new scenes. Very punk, very funny, and very good. RF (2522 Roland Rd./Huntsville, AL 35805)

OUTBACK #12 8.5x11 \$1 32pgs.

To be quite honest, I've never really been too big of a fan of this magazine. Though it is chock full of interviews and articles, there has never been much for me to leave with. Yet, I do find the way they do writeups on bands instead of the usual interview format very refreshing. 108, Seaweed, Helmet, Farside, and Snapcase are all featured in this issue with all of the usual ramblings and reviews. You probably already know if you like this or not so my opinion probably doesn't mean shit. RF (5255 Crane Rd./W. Melbourne, FL 32904)

ONE PART: PART ONE #1 8.5x11 \$2 36pgs.

"Nobody listens anymore." I couldn't agree more. The articles and personal points are definitely the strongest points in this 'zine; their honesty and insight gave a little hope and enthusiasm for hardcore (and that's saying a lot!). The Unbroken interview brought out a couple interesting ideas regarding scene politics, but the Unwound and Hammerhead interviews seemed rather redundant and, well, pointless. Lots of record reviews add to this well done installment...things can only get better. Oh, I can't reviews this 'zine without mentioning the picture of the Disney characters molesting little kids...really sick and disturbing. SR (3623 S. 89th/Ohmaha, NE 68124)

PHREEK #4 8.5x5.5 \$1 28pgs.

Eeh... this 'zine had poems, a short story (that wasn't of interest), a bit on NASA, christian rock (uh huh), and 'zine reviews. Not much here that thrilled me. DA (1710 Knollwood/Fairmont, MN 56031)

PROFANE EXISTENCE #23 tabloid \$2 64pgs.

Well, it's *Profane Existence* then, innit? Oh, you aren't familiar with it? Well they're pushing for an anarchist revolution, backed up with reasonably interesting and intelligent philosophical justification. Oh sure, they have peculiar idiosyncrasies on specific issues that will confound even the staunchest ally, and they have a particular penchant for infighting and slagging (in this one it's Chumbawamba, and this here mag, for a start). Also lots of reports on anarcho-political events around the globe, as well as columns, reviews and the like, plus the usual batch of interviews; Ambush, Deformed, and for dessert, Total Chaos. <Long pause> Ok, now that tongue is out of cheek, I say this: Wonderful, inspiring 'zine that is a must for anyone interested in and concerned about non-mainstream politics. Tops in it's field. JB (PO Box 8722/Minneapolis, MN 55408)

PLUGGERVILLE TEXAS 11x14 \$1 10pgs.

This 'zine is called a document for the refuse to work movement. Sounded neat to me, but that's just about where it ended. It was full of lousy poetry with no real substance - weird. I'm confused! And by the way, fijita is spelled with a J not a G!! DA (PO Box 28528/San Antonio, TX 78228)

POP TART #1 8.5x5.5 \$1.5 24pgs.

Fir a first issue this 'zine is incredible. The layout is really well put together and not busy looking at all. She writes about everything—personal anecdotes about smoking, her first kiss, braces, smashing her knees... her writing style is conversational yet really descriptive. Definitely worth reading. M (2820 Delavan Dr./Dayton, OH 45459)

PLANE #1 7.5x5.5 29¢ 14pgs.

The layout of text and illustrations blend nicely. Writing was personal and had a dark side to it even though the author protests that is a generally happy person. I liked it. LO (7112 N. 38th Court/Milwaukee, WI 53209)

PULL THE FUCKING TRIGGER 8.5x11 \$2ppd 18pgs.

The whole 'zine consists of an essay on rape culture. Its quite good, but could use more of something. Great layout and pictures of cool bands. KF (465 Stalker Bay/Winnipeg, Manitoba/R2G 0C9/Canada)

POSITIVE PICNIC #3 5.5 x 8.5 stamps 38pgs.

There are no interviews, photos, or usual straight edge 'zine characteristics within these pages. That's what I find so attractive about this 'zine. It's chock full of personal writings, opinions, and reviews. The writing styles vary from sappy and poetic to naive and uninformed. A very honest effort. Plus it's from Santa Fe, New Mexico of all places. RF (Rt. 7/Box 124-TR/Santa Fe, NM 87505)

PUNK PLANET #3 8.5x11 \$2 72pgs.

Oh I dunno, hafta say it's similar to an infant MRR (not that I'm claiming HaC ain't a *Maximum* clone, in case some righteous soul wants to scream "hypocrites!"). It has letters, columns, articles, interviews, scene reports, ads and reviews (though not in that order, because after all, that would be derivative...) It's infant in that they haven't gotten it all together in terms of mechanics (space utilization, frequent/problematic missing text, graphics other than the basic Mac look) but also because it has character, punk and excitement. This is enjoyable, but it will be very enjoyable if they can improve the former without sacrificing the latter. Viva le diffrance, or whatever it is they say in these kind of circumstances. JB (PO Box 1711/Hoboken, NJ 07030-9998)

POPULAR DELUSION #1.5 8.5x5.5 29¢ 10pgs.

The focus here is death. Spawned by a recent loss, this person looks into his feelings on death and the deaths of others, like movie guy Pier Paolo Pasolini. All written with a serious and interesting flair. LO (PO Box 1220/Westville, OK 74965-1220)

QUIET STORM #1 8.5x5.5 90¢ 20pgs.

This little edge 'zine has a good interview with Chokehold, because Jeff asks him more unusual types of questions. But other than that - it didn't have much substance for me. I encourage Jeff's effort and the fact that he put a big picture of himself in here - just shows how damn punk he is. DA (1 Highland St./Baldwin, NY 11510)

RAG #2 8.5x5.5 2 stamps 16pgs.

Overlooking the briefness of this 'zine, it contains a very self-empowering message from the female vantage point on feminism. I dug the Spitboy interview mucho, despite the ed.'s trouble with identifying the speaker. Another progressive aspect of this 'zine is the info on punk/h.c. e-mail, computer mailorder catalogs, net 'zines and other cool computer shit which should be looked into if one had the access to do so. Computers are punk. CM (379 Fox Pass/Hot Springs, AR 71901)

REAL WORLD #1.5 4x5 29¢ 4pgs.

Thirty-five record reviews, one 'zine review, a top ten list and an Assuck interview all done in micro font makes up this 'zine between 'zines 'zine. Phew, what a mouthful! CM (PO Box 1201/Buffalo, NY 14213-7201)

RETROGRESSION #7 8.5x11 \$2 42pgs.

Well, I can put another straight-edge-photo-'zine notch on my bedpost. The photographs were all printed very nicely, but the interviews with Bloodlet, Burst of Silence, and Starkweather didn't really interest me. There's also some personal tid bits and reviews. LO (104 Newport Ave./Attleboro, MA 02703)

reviewers: LO = Lisa Oglesby, BH = Brett Hall, M = Michelle, SR = Sergio Robles, DA = Dannielle Arcidiacono, KM = Kent McClard, RF = Rob Frasco, CN = Carsten Nebel, JB = Jamey Billig, CQ = Chris Quiroz, and CM = Christian Motonishi.

RON #3 8.5x5.5 58¢ 24pgs.

The thing that interested me in this 'zine was the piece about the author's creepy experience working in an all night porno shop. I don't know why she took the job. The rest of it was fairly bland, considering I don't share the same enthusiasm for 8 Bark, Nirvana, or Lint from Rancid. LO (625 S. Oak Park Ct./West Allis, WI 53214)

SHITMOUTH #1 8.5x5.5 29¢ 20pgs.

Personal thoughts on the selling out of Jawbox, the armed forces, straight edge, the scene, and a fictional story. I wish this person would have gone over the topics more, or better, or something. It was okay but not very satisfying. LO (Rm 212/Cornell University/Ithaca, NY 14850)

SKIN FLUTE #5 5.5x8.5 \$2 68pgs.

Stuff on G.G., Jesus Lizard, that Kurt guy, Karen Black, and a bunch of reviews... nothing that did that much for me. Out of my realm of experience. KM (PO Box 25564/Richmond, VA 23260)

667 #3 8.5x11. \$? 30pgs.

Phew, there's lots of stuff in this 'zine. Mostly photos that are kinda blurry and letters to the editor (including some on going Woodhorse debate). The most informative part was all the information on animal experimentation and the dairy industry that's taken from other pamphlets. Also, there are record reviews and thoughts on moshers and people he knows. LO (7850 Weir Willow Court/Fairhope,

(44) AL 36532)

SANCTUARY #2 8.5x11 \$1 20pgs.

This 'zine is basically a straight edge 'zine with well put personal notes, some pictures, and an Art Monk interview. What I want to say is that *Sanctuary* impressed me because it was 1) done well and 2) done by friend of mine and that made the whole experience much better for me. I definitely liked it more than the others I've read in this genre. LO (1025 N. Harbor Blvd./Fullerton, CA 92632)

SLUG & LETTUCE #36 tabloid stamps 12pgs.

Look, *Slug & Lettuce* gets reviewed every issue. It is always good. It consists of classifieds, ads, lots of good photos, and some interesting commentary. If you aren't reading this on a regular basis then you should start. KM (PO Box 2067/Peter Stuy, Station/New York, NY 10009-8914)

SUPERFLY FANZINE #1 4x5 50¢ 16pgs

A 'zine written to alleviate the editor's boredom. She talks about how stupid girl magazines are (um, etc) straight edge, krishna (anti), and personal stories. M (6711-95 Avenue/Edmonton, Alberta/T6B 1A6/Canada)

SOLSTICE #1 8.5x5.5 \$2 40pgs

I shouldn't be reviewing this, because I hate straight edge 'zines, but... show reviews, ads, vegan recipes, band photos, confessions of an ex-Krishna... but it's cool to see there are sXe girls out there. M (Madison Hall/736 22nd St./N.W. #108/Washington, DC 20052)

SOUND OFF #5 8.5x5.5 2 stamps 24pgs

Sound Off #4 was newsprint tabloid—but #5 has returned to its original size. And with this change in size also comes a change in content. *Sound Off* is usually extremely political, but this issue only has one

article with political content. But the interviews (Jara, Propagandhi) and the 'zine reviews (4 pgs) are still there. More personal writing is in this issue—which is refreshing—because Dan has a lot of good things to say. Helpful addresses in the back give the reader a chance to get involved in many organizations... M (3432 S. 45th St./Milwaukee, WI 53219-4819)

SALACIOUS CRUMB #4 8.5x5.5 2 IRCs 20pgs.

Seeing as how I don't know much about skating, this UK skate 'zine didn't interest me very much. For those of you who do there's some photos and an interview with Soylent Green Skateboards. The rest is just meaningless filler like the review you're reading right now. LO (31 Quakers Road/Downend, Bristol/BS16 6JE/UK)

SCHTUFF #1 8.5x11 \$1 20pgs.

This 'zine inspired me to do something productive (like this review). It is well organized with easy to read, clean-cut layouts. Includes honest and intelligent personal writings, a gig diary, a very cool Propagandhi info page, some reviews (movie ones too) and a short Sourpuss interview. Much potential seen here. Note to the ed.:



"Reservoir Dogs" made me cut my mom's ear off then shoot her in the head 20 times. Cool. CM (7110 Westminster St./Powell River, B.C./V8A 1C6/Canada)

SILLY STORIES #1 8.5x5.5 50¢ 24pgs.

The purpose here is to be a thoughtless and silly good time for the reader. Even though it didn't amuse me very much, it was definitely a no brainer. Congratulation. LO (1151 Elba Ave./Lincoln, NE 68521)

STIFLED #4 8.5x5.5 \$1 32pgs.

I really enjoyed this zine. Lots of personal stuff, and even something on macrobiotic diets! She's also really big on good packaging. I look forward to future issues. KF (215 Elmore Ave./Woonsocket, RI 02895)

SUBVERSION #5 8.5x5.5 free 8pgs.

A quick jaunt through the mind of a communist whose writing is academic and subversive. Worth the five minutes it takes to read it. LO (PO Box 589/New York, NY 10014)

SUNSHINE FOR THE REVOLUTION 3x2 free 16pgs.

This is the kind of 'zine I really like. Lots of personal and well written thoughts with a creative edge. It's also printed on this pretty patterned paper that makes it all totally aesthetically appealing. LO (1210 Gregory Pl./Downer's Grove, IL 60515)

SPOONFIGHT 5.5x8.5 \$2 32pgs.

Self described as a "vegan manual to kitchen terrorism." There can never be too many cook books done by punks. More power to you. Don't let your taste buds die of boredom, check out someone's dishes. Good food ideas, and a nice sense of humor to boot. KM (PO Box 12641)

SWEATER VEST #1 4.5x5.5 29¢ 16pgs.

This 'zine is a "journey of personality, fear, love, and straight edge." I es- pecially

TRIPWIRE #7 8.5x5.5 50¢ 20pgs.

This 'zine is a collective project by a group of friends living in Japan. There are excellent writings about animal rights issues, circumcision of baby boys, and the joy of having a garden. I really got into their personal stories, especially when they all got pierced together. Even though Roaches' piece on what to do with child molesters grossed me out, this 'zine still left me happy. DA (PSC #78 Box 1298/APO AP 96326-1298)

THE TRIBUTE #1 8.5x11 \$1 40pgs.

Newsprint 'zines seem to be the way to go these days. Professional layouts and interesting writings made this a joy to read. Included are interviews with Jara, Bloodlet, and Ashes. The personal writings come off as being sincere and intelligent and the record review section seems to be extensive enough to remain worthy. I only hope to see what comes next. RF (4200 Center Key Rd. #1114/Winter Park, FL 32792)

TURNER july '94 8.5x11 50¢ 8pgs.

This poor kid. Between the lines of straight edge photos and cartoons, this person is in pain. The loss of love can be so much to deal with, and a lot of 'zines turn up because of it. People this guy knows should read it. LO (49 Farewell St./Newport, RI 02840)

TENSION BUILDING #1 8.5x11 \$2 36pgs.

Another photo 'zine based around so-called "straight edge" bands. Also some dumb hardline stuff. Not too exciting or note worthy, though the jab at New Age was perfect. KM (429 Osborne Ave./Morrisville, PA 19067)

VOLKMAN #1 4x5 stamps 28pgs.

Scrawly handwriting and collage layout. Bizarre stories involving perverts and money, complaints about their scene, interesting things people like to do while shitting, re-

'zine reviews

enjoyed the writings on broken love. The writings are very honest and reveal an author going through an awakening in his views on this crazy world. Yet, I was disturbed on the section where he explained that he felt that people who steal pets for vivisection should be castrated. Yet, feelings hurt no one. Actions are different. RF (16801 S. 92nd Ave./Orland Hills, IL 60477)

THROWINGSTONE #1 8.5x11 \$2 24pgs.

At first look, this zine comes off as a typical edge zine. After a look at the Ashes and Grip interviews, the writings on sex and abortion, and the record review section I realize that this is a typical straight-edge zine. And, oh boy, krisna consciousness and all. Thrilling. RF (Hicks Hall Room 314/Box 338/1346 Storrs Rd./Storrs, CT 06269)

38-29-38/BORN TO LOSE 4x5.5 48pgs.

There is an ever increasing number of 'zines that fall into the "personal" category; meaning they are filled with stories, fear, anger, sex, frustration, life. These are of that sort. Open them and see someone's life blotted down on paper. The real shit. KM (2011 NE 47th/Portland, OR 97213)

THREE WAY STREET #1 8.5x5.5 \$1.50 36pgs.

An excellent 'zine that really seemed to touch me. Coming from LA too, I could really relate to many things in this 'zine and their impressions of San Fransisco. I digged the article on punk bbs's - being a net nerd myself. There were also many record reviews, a piece on cults, and an interview with Rig. God job. DA (28332 P.V. Drive East/R.P.V., CA 90274-5125)

views. Nothing to write home about, but it's rad that anything is coming out of Florida... M (1203 SW 1st Ave./Gainesville, FL 32606)

WAR FEAR #4 8.5x5.5 \$1 42pgs.

Pretty rad. Covers the "crust" end of music with interviews with bands like MDC. Stuff on Food Not Bombs, queer punk, animal rights, and vegan/vegetarian recipes. All in all a good reading. CQ (PO Box 405/Monroeville, PA 15146)

WE'RE NOT LITTLE #2 8.5x5.5 \$? 20pgs.

Lots of cool personal writings done by the ed. and some of her friends. Most of the writing focuses on personal struggles and dilemmas. Includes 'zine reviews and some nifty pictures of Adrienne (Spitboy) and Beau Beau (Avail). Oh yeah, she wants mail so write her. CM (225 N. Calvert Upstairs/Munrie, IN 47303)

WIGGLES THE FUCKED UP DOG #2 8.5x11 50¢ 6pgs.

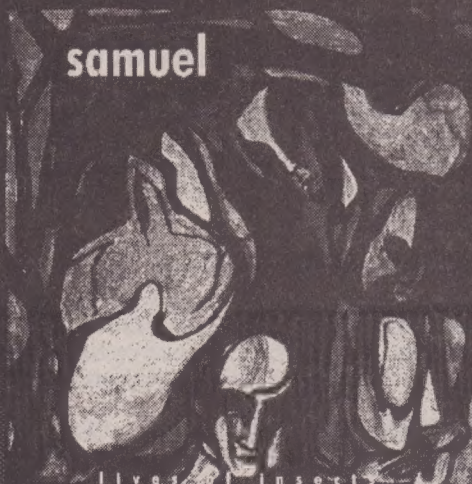
This is the biggest waste of paper yet. Just stupid crap that serves no purpose and does not entertain. LO (PO Box 139/Rutland, MA 01543)

WITHOUT A DOUBT #3 8.5x11 \$1 12pgs.

This 'zine is so empty, hollow, and short that it barely deserves a review. Included are interviews with DFL, Thirsty, and Gumball. There's not much else. Unless you're into the above bands, forget this. Go spend your dollar on some candy or something. RF (20 Westminster Rd./Chatham, NJ 07928)

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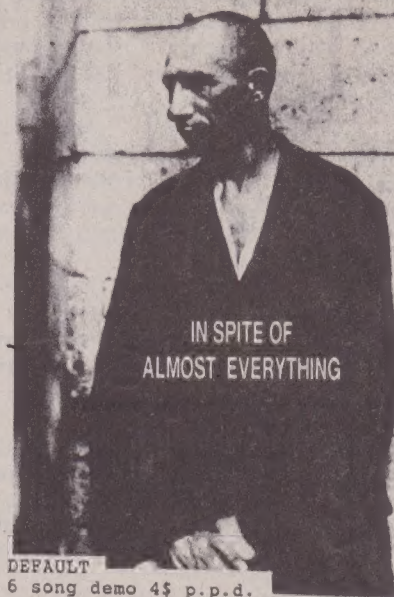
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T Shirts—Deep Wound, Siege, Icons of Filth, Crass, SSD, Minor Threat, Chaos UK, Poison Idea... £5.75/\$12/\$13 UK Cheque to Brian Sayle, US \$ elsewhere, IRC/SAE for details 28 Mount Pleasant Rd./Wallasey, Merseyside/L45 5EW/England

Punk from Mexico, "Despierta Y Actua" compilation tape of 14 bands and booklet, \$5, Human Garbage tape, grind-crust mix, \$3.5, Atrozis Tema and Madriza Salaje split 7", \$3.5 to Chris Bishop/2591 Sandtown Rd./Marietta, GA 30060

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Anxiety Closet #4: 32 pages. Personal writings on sexism in the hardcore scene, animal rights, reviews, etc... MRR doesn't like us, thankfully. #3 still available for a buck. One dollar to: A.C./4 Leona Terr./Mahwah, NJ 07430-3025

924 Gilman record Swap. Saturday November 5th in Berkely, CA. \$2 admission. All you can carry in \$10, table \$20 advance, \$25 D.O.S. More info Ken at (501) 524-8180 or Alternative Music Foundation/PO Box 1058/Berkeley, CA 94701

Anxiety Closet #3 is out now with reviews, personal writings, a Garden Variety interview, and other thought-provoking...uuuh...stuff. Please get one. One dollar to: A.C. 4 Leona Terr./Mahwah, NJ 07430-3025

Hardcore bands send demos to Brickyard records. Out soon: Sift 7" and Dragbody 7". Write for info. to Brikyard Records/Ope Sylvester/1701 W. Euclid Ave./Deland, FL 32720

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GLOOM/DTO #2 'zine, free page of stickers (\$1.5)—DEVOID OF FAITH demo (NY punk) \$3—MONSTER X 7 song demo (S.E. grind) \$3 Send cash/stuff to review to Nate Wilson/32 15th St./Watervliet, NY 12189

Are you a victim of sexual/domestic battering or assault? We are interested in hearing your story. Writing submissions will be considered for a music/writing double 7" compilation benefiting rape crisis. Earthwell/289 Western Way/Princeton, NJ 08540

Looking for energetic/dedicated bands who are interested in appearing on a benefit comp tape. Proceeds will go to the Lebonshille, an organization that supports handicapped/retarded children—a project worthy of your support! Thorsten Wilhelm/Fasanenweg 32/BRD-66649 Guedesweiler/Germany

Loquacity Records is seeking a broad range of music and bands that deserve to be on vinyl. Send demos and info to: Loquacity Records/PO Box 1343/Santa Barbara, CA 93102

Tension Building #1 featuring articles, photos, reviews, feelings and interviews with Ashes, Framework, Stark Weather. Full size 38 pages \$1.5 US/\$2.5 world, 50¢ distro to: Steve Lucuski/429 Osborne Ave./Morrisville, PA 19067/(215) 295-2796

Auction: Middle of America comp LP (BBlack, N. Raygun), Striaight Ahead 12" EP, Crass-Reality Asylum/Shaved Women 7", Infest-2nd 7" EP, Cop Shoot Cop-Consumer Revolt LP (1st, with poster), Larm - Nothing Is Hard 7" EP. Mike BS. EWC./Tecumseh, MO 65760/USA

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PHUKKED UPP PHOOD

So there was this guy Aragorn who rode his bike from Sacramento to San Diego (actually he wimped out in L.A.), about 700 miles. On the way he stopped at our house for what he thought was going to be a week, that is until Kent got him sick and he ended up staying for two weeks. When the end of his stay drew near he decided to cook us dinner before he left (which is pretty obvious I suppose, how's he supposed to cook us dinner after he left?). The meal consisted of vegan chili (which won't be discussed here since there are already more than enough recipes for it out there) and fry bread, which will be treated here. I had considered renaming these Swiz-cakes in honor of Swiz appreciation issue (dedicated to whoever it was that told Ann to tell me that not everything sounds like Swiz), but in the end I decided to stay with the name fry bread.

since it is more self-explanatory. As the name says, this is basically fried bread, it is quite good with chili or dipping it in maple syrup or whatever else you can come up with to do with the damn stuff. To make it you need to put three cups flour in a bowl. Mix in about three tablespoons of baking powder, this controls how many hollow spots will be in the bread, increase this for more hollow spots, decrease for less. Now start adding water and mixing the dough by hand. Keep adding water until you have dough, you might need to alternate the water and adding flour in order to get it right. To form the fry bread take a good-sized chunk of dough and roll it out to about half to three-quarter inch thickness. Cut whatever shapes your heart desires out of the dough and plop it into whatever you're using to fry the bread. If you're using a deep fryer (suggested) set it to 375. If you don't have access to a deep fryer than put about half an inch of oil in the bottom of a frying pan and heat it on high. All that's left is to fry the bread.

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